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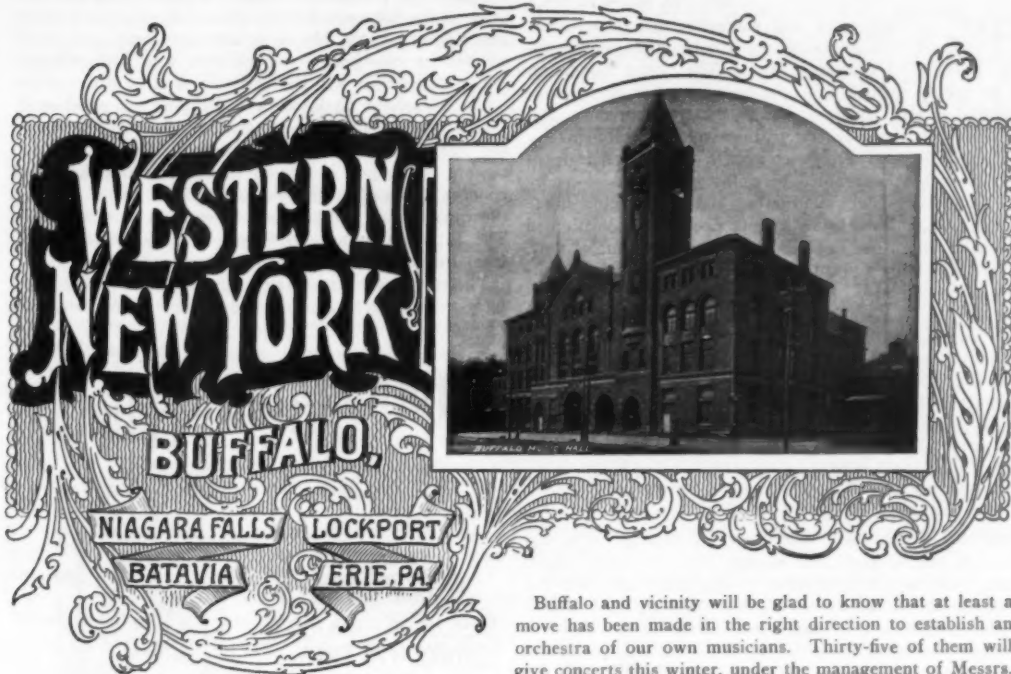
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WESTERN NEW YORK OFFICE THE MUSICAL COURIER.
749 NORWOOD AVENUE, BUFFALO, October 31, 1899.

THE Pan-American Bazaar, held at the new armory (the finest in the State) for the benefit of the Seventy-fourth Regiment, has held full sway for nearly two weeks, to the exclusion of musical entertainments, but by all signs it may be safely predicted there will be much musical activity this season.

There are six concerts to be given in the large hall of the Twentieth Century Club by the Buffalo String Quartet, under the direction of Frank Davidson. The personnel of the quartet is as follows: Ludwig Schenck, first violin; Ignace Czerwinski, second violin; Frank Davidson, viola; Ernst Mahr, 'cello.

The quartet will have the assistance of pianists and singers at various concerts. Miss Elsie Russell, Miss Jennie Showerman, Miss Sophie Fernow (Seth Clark at the piano), Miss Tyrrell, soprano, and Mr. Riester, baritone, will sing during the season. The dates are November 6, December 5, January 8, February 5, March 5 and April 2. The list of subscribers is already a long one, including musicians, students, amateurs and society people, so that notwithstanding the prices are popular, the financial success of the undertaking is already assured.

This means a great deal, as string quartet music appeals to only the most musical, and is the highest type of music.

The concert given at the East Avenue Congregational Church at Lockport, under the direction of Jaroslaw de Zielinski, proved an unqualified success. The performance was excellent; the audience filled every available seat, and the reception given to the artists after the concert proved an enjoyable one. Recitations by Miss Clara B. Clark, who made such a decided hit at the State Music Teachers' convention at Albany last June, were one of the features of the evening.

No need to extol the merits of an artist so well known as Mme. E. Meredith. She sang splendidly. Miss Kate Sherbourne's voice is exceptional. It is heavy and of power on the low and middle tones, and the high tones lend themselves musically to any dramatic needs of a composition. Mr. Miller's sweet tenor voice and musical temperament are much admired, and Mr. McAdam's rendition of his part was equally good.

Following is the program:

Magdalena, a poem.....Waller
Miss Clara B. Clark.
Incidental music, Years and Years Ago.....Oberthuer
Mme. Eleanore Meredith, Miss Kate Sherbourne, Gustave C. Miller, A. L. McAdam.
Who Knows.....Clay
Gustave C. Miller.
Allegro Festivo, from op. 16.....Malling
At the Spring.....de Zielinski
Scherzo in E flat minor.....Karganoff
Jaroslaw de Zielinski.
A Talk on Omar Khayyam, the Persian poet.
Miss Clara B. Clark.
In a Persian Garden.....Lehmann
A song cycle for four solo voices.
Mme. Eleanore Meredith, Miss Kate Sherbourne, Gustave C. Miller, A. L. McAdam.
Mr. Jaroslaw de Zielinski at the piano.

Buffalo and vicinity will be glad to know that at least a move has been made in the right direction to establish an orchestra of our own musicians. Thirty-five of them will give concerts this winter, under the management of Messrs. Hartfuhr and Marcus. Mr. Hartfuhr will at present be the conductor until someone else will be found to take his place. His services as concertmeister are highly appreciated, and our audiences like him best when he is drawing the bow, though he does good work wielding his baton.

The receipts of these concerts are to be equally divided. Some of the concerts will be held in Germania Hall; others in the Twentieth Century Club Hall. The project meets the favor of all music lovers. The following appeared in the Sunday Express October 26:

The directors of the Twentieth Century Club have written the Messrs. Hartfuhr and Marcus the following letter, in token of their sympathy with the project of giving fortnightly orchestra concerts:

October 26, 1899.

Messrs. Hartfuhr and Marcus:

GENTLEMEN—The directors of the Twentieth Century Club have heard of the effort which the professional musicians of Buffalo are making to establish an orchestra exclusively of local talent. As an expression of interest in this project, the club invites the orchestra to give four monthly matinee concerts in the hall of the club upon such dates as the bureau of managers of the orchestra and the music committee of the club shall decide, the entire proceeds to be given to the orchestra.

By order of the directors,

J. C. CADY, Secretary.

St. Joseph's Cathedral carillon is the finest in North or South America. It has forty-two bells and was exhibited at the Paris Exposition in 1866, and was bought first by the Roman Catholic bishop of Buffalo, John Simon. For the want of a suitable device for ringing this carillon has been silent for thirty years, until recently Rev. J. Sheahan, chancellor of this diocese, who is also an inventor and has made much research in electricity, perfected and patented a combination of solenoid electro-magnets and ingenious relay switches, which will utilize the street electric currents for ringing the bells. The largest bell weighs 5,000 pounds, the smallest 37 pounds. They are beautifully inscribed and decorated with the figures of the saints. These bells will be heard during the whole of the Pan-American Exposition, before being permanently erected in a new tower on the Cathedral.

The Rev. J. Sheahan is also a musician with a thorough knowledge of the art.

The first rehearsal of the St. Lucas Oratorio Society, L. H. Montague director, took place on the 24th. The work was most gratifying. Mr. Montague has a chorus of twenty sopranos. Miss Blanche Tolmie, a soloist of the society, has gone to San Francisco. Her good work in Buffalo will be missed.

Clarence Eddy will give an organ recital in Buffalo on November 20. We are indebted to the enterprising young organist William Gompf for Mr. Eddy's appearance among us on that date.

On December 11 a performance of Balfe's "Bohemian Girl" will be given at the Star Theatre, under the direction of William J. Sheehan.

In the preparation of this opera Mr. Sheehan has associated with him Harry T. Dixie, who, with Mrs. Dixie, coached the local talent some years ago in the excellent production of "The Gondoliers" and "Orpheus and Eury-

dice." They have just produced in Scranton, Pa., an original entertainment called "In Brightest America," the action of which takes place on a yacht, with Admiral Dewey as one of the characters.

The Buffalo Trio Club is preparing to give three subscription concerts of chamber music here and similar concerts in the neighboring cities. The club is composed of George A. Goold, violin; A. Goold, violoncello, and Jaroslaw de Zielinski, piano.

The public may be assured of high class music under the direction of Mr. de Zielinski, and distinguished soloists will appear in each of the concerts. The subscription list is rapidly filling.

Miss Ruth Lewis, daughter of Judge George Lewis, has gone to New York for a winter's musical instruction under Emilio Belari. She will be missed in Buffalo this winter, as she is a singer of much promise.

George Bagnall's fourth students' recital was held at the Catholic Institute Hall October 23. Twenty-five students participated and all acquitted themselves to the satisfaction of their teacher and the audience.

The first number on the program was the "Hungarian Dance," by Brahms, for two pianos, by Misses Sage, Bradley and Buffum and Mr. Bagnall. Selections from Chamade, Oesten, Chopin, Raff, Dvorak, Holst, Jensen, Danziger, Mendelssohn and others were played. The "Spanish Dance," for two pianos, "Seguidilla," by Miss Bessie Brush and Mr. Bagnall, were much admired.

The chorus of women's voices, which was organized last spring under the direction of Signor Nuno, has begun rehearsals again at his studio. The attendance is very good, and the progress already made is very gratifying. It is hoped that the chorus may be heard in public during the season, for with such excellent material and the leadership of Signor Nuno musical success is a matter of certainty.

I take pleasure in introducing to the musical public Mrs. Edith Risser McKay, who has recently come to Buffalo to give instruction in general theory of music and voice culture. She is a graduate of the University of Nebraska School of Music, Willard Kimball director, where she studied voice and general theory under John Randolph. During last winter she studied with Edmund J. Myer in New York, and later continued under Edward R. Myer's instructions.

Her voice is soprano, has a good range and is resonant. Her manner is attractive and we predict she will soon become a favorite teacher in Buffalo.

The first concert this season of the Buffalo Saengerbund will take place on November 27. Miss Flancon, of Toronto, has been engaged as soprano soloist.

Owing to inclemency of the weather, I regret having missed the exhibition at Tracey Balcolm's Aeolian warehouses, which was given on Tuesday evening. All the Pianola and Orchestrelle solos were given by Mr. Parkyn, of the New York Aeolian house, and newspapers report the enthusiasm of the audience that had the chance to hear this fin-de-siècle music rendered by machinery. The Aeolian has already won popularity, shown by the fact that so many own one.

The first recital of the Buffalo Chamber Music Club, composed of Mrs. Nellie Gould, pianist, Joseph A. Ball, violinist, and Richard Fricke, 'cellist, will be held at the residence of Mrs. C. S. Fish, Salamanca, N. Y., November 3. The same club will play at the residence of Mrs. I. C. Woodward, Springville, N. Y. Both entertainments will have as soprano soloist Miss Elizabeth Argue.

The choir of the Delaware Avenue Baptist Church have done such faithful work under the direction of the organist, W. S. Jarrett, that their music is causing much favorable comment. The first Sunday night in every month they give a service of song. The choir is composed of Miss Elizabeth Hoffman, soprano; Miss Ada Gates, alto; Frederick Hicks, tenor, and George McIntyre, baritone. Following is the program for Sunday evening: "Sanctus," Gounod; "Waft, Ye Angels," Handel, Mr. Hicks; "O Be Joyful!" Calkin; "Be Thou With Me," Hiller, Miss Ada Gates; "There Is a Green Hill," Beustall.

At the service of song the first Sunday evening, Decem-

ber 7, the choir will give selections from Stainer's "Crucifixion."

Frederick Hicks sings before the Twentieth Century Club some time this month. He sang several solos before George Whelpton's class last Sunday.

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A school for piano and musical theory, conducted by Mrs. Clara A. Korn, has been opened in East Orange, N. J. Instruction will be given in: Piano—Beginners; advanced; finishing course; repertory; ensemble; sight reading and accompaniment. Theory—Harmony; counterpoint; canon and fugue; form and analysis; orchestration and composition.

Mrs. Korn is prepared to receive manuscript compositions, which she will arrange, criticize and correct.

A number of her own compositions have been published by Breitkopf & Härtel.

Mendelssohn Club.

The Mendelssohn Choral Club, of Newark, N. J., under the musical direction of George R. Ewan, is increased this season to eighty voices, and will give two concerts, with orchestral accompaniment. For the first performance on December 14 Parker's "Redemption Hymn," Jordan's "Barbara Frietchie" and Noyes' "Village Blacksmith" will be given, in connection with other numbers. Miss Hildegard Hoffman, soprano, and Mrs. Elizabeth Leonard, contralto, are among the soloists engaged. The concerts are given to associate members only.

Mary Mansfield.

Miss Mary H. Mansfield, the solo soprano of Dr. Storrs' Church, Brooklyn, and Temple Emanu-El, this city, has gone under the management of Mr. Wolfsohn for oratorio and concert engagements.

Music in the South.

ATLANTA, October 12, 1899.

OUR city, ambitious and energetic, misses no point toward civic greatness, yet is not content with progress along merely material lines. The broad foundation of prosperity securely laid, she now turns her attention to the higher arts, lends her ear to the witching muse and harkens even more eagerly to the sweet enchantment.

For some years a distinct growth toward musical appreciation has been noted here, the good work done by the Symphony Club in fostering and encouraging home talent mainly, and by the Atlanta Concert Association in bringing within our hearing artists and musicians of note, aiding materially toward this end in forming and cultivating the public taste.

The Concert Association terminated in April a brilliant and successful season with Thomas' Orchestra, which event will long be remembered by all music lovers. For this season we are promised a surfeit of musical sweets, and all lovers of these dainties may smack their lips in anticipation of the forthcoming feast. Among visiting artists promised are Petschnikoff, Nevada, Nordica; my old love, the pianist Madame Carreño; Joseffy and others, and for the opening night, October 23, De Pachmann.

So far I have seen no notice of any orchestra, an omission to be deplored. You know my feelings upon this subject, that if pen, and tongue, and will could aught avail mine would be devoted to the cause that each and every town in all our broad and bustling land should have its choruses, its clubs and, above all, as does the pettiest European corporation, its own and permanent orchestra, whereby our children might imbibe with the mother's milk a knowledge and a love of good music. As this may not yet be, even the occasional orchestral concert becomes a benefactor and an educator; hence I hope later on to announce the coming of one of our good orchestras.

The Concert Association deviated somewhat from precedent, or rather made an innovation solely to the benefit of its members. As always, \$5 remains the price of two subscription seats, but this year a further payment of \$2.50

pianist was Edwin M. Shonert, but the event of the evening was "In a Persian Garden," a song cycle for solo reserves the same seat for the whole season. Any habitual concertgoer, susceptible to outside influences, and easily affected by changes or unfamiliarity with his surroundings or neighbors, will appreciate the benefit of this move.

The Symphony Club has been doing no less good work. Hardly had the Concert Association closed its doors than the Symphony Club came forward to tide over the dull season. On April 11 was given the first complimentary concert, under the direction of Prof. J. Lewis Browne, the capable and well-known teacher from Columbus, Ga. The Sappho Quartet and Oliver Willard Pierce, pianist, from Indiana, formed the attractions then.

The second concert, given August 25, was distinguished by increased excellence and a most artistic program. The

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voices, the words a translation from the Rubaiyat of Omar Khayyam. These concerts created quite an impression among musicians, while the general public manifested its appreciation by an attendance of 2,500 and 3,000 respectively.

The third concert, opening the fall season, was given September 22, with solo artists alone. Though the fine choruses were missed, Mr. Browne again showed his capacity for good work. One of his pupils, Miss Emmie Burrus, distinguished herself. This young lady has a good voice, a good method and a good delivery, the lack of which so often mars the greatest talent. Her rendition of Trotere's "Italia" was really dramatic in effect.

Signor Filippo Governale, violin professor, from the well-known Gainesville Conservatory of Music, is a good exponent of the Italian school. His first selection, De Kontski's "Le Rossignol," op. 22, took greatly with the audience and was eminently fitted to display his fine technic, his lightness of touch and rapidity of execution. But his mannerisms were painful to behold, and one craves some higher form of music than that afforded by scales, roudades and tricky efforts with the bow. We hope to hear Signor Governale again in selections better suited to prove his artistic capacity and feeling.

Mr. Shonert pleased as usual; he is always welcome upon our concert stage. The club is now busy rehearsing "The Mikado," soon to be presented in style and mounting to surpass even all traditions of the club.

In some future letter I shall review the musical past of Atlanta, and, in comparison with the present, you can see we have every reason to rejoice in our musical progress and to be even more hopeful for the future. A notable event will be the music teachers' convention to be held here October 23 and 24. From this convention and interest therein much can be hoped for the sadly needed musical awakening all over the South.

NEVA STRAUSS.

Grau in Cleveland.

ILL-LUCK seems to be dodging the footsteps of the Grau tournée. You must have heard how in Detroit there were disappointment and gnashing of pretty teeth over the non-appearance of Calvé in "Carmen."

True, the initial performance of "Il Barbiere" was gone through only, thanks to the good-will of the prompter, Mr. Sonino, who undertook at the eleventh hour to sing the part of Don Bartolo, both Pini-Corsi and Dufriche not being available for the function. Let it be said at once that Sonino, who, on inquiry, has not sung a note for a quarter of a century, acquitted himself admirably of the task, and that the honors of the evening were equally shared between the Rosina of Madame Sembrich and the Basilio of Edouard de Reszké. Campanari seemed affected with a cold, but sang well, and Salignac was not a bad Almaviva.

"Carmen" was advertised for the second performance, but the chill from which Calvé suffered at Detroit took a turn for the worse, and after a fruitless attempt to induce Zélie de Lussan to step into the well-billed shoes, the opera had to be changed, and "Romeo et Juliette," with Suzanne Adams, was given instead. Money was returned. The American prima donna got a big reception, and a score of statements were issued by parties interested in the affair.

Of course it is absurd to suppose that a prima donna, paid so much a night, refuses to sing through mere whim and just for the pleasure of spiting the manager. She might as well be accused of cutting off her nose to spite her face. Nobody in his senses would suggest that Mr. Grau advertises artists whom he has no intention to produce. But the cardinal cause of such mishaps as those which befall his tournée lies in the very organization of the enterprise. Artists doing such arduous work as Madame Calvé should not be made to sing three times a

week and travel in between, foregoing their right to rest and ease after labor done, and one should not base the hopes of success of a big undertaking on such slender foundations as the health of a prima donna.

Miner Walden Gallup.

This particularly talented little fellow, a protégé of Frederic Mariner, the "technic specialist," is already booked for a number of recitals demonstrating the great results achieved by the correct use of the Virgil piano method.

This little pupil, previously to January, 1899, had received no instruction whatever, and the mere fact that he is now, after but thirty weeks' instruction with Mr. Mariner, able to entertain an audience with a solo program is in itself enough to stamp any method with approval. A phenomenal technic and a repertory of over twenty compositions, all thoroughly memorized, is a proud record.

Master Gallup, besides playing at a series of recitals at the Virgil Piano School, will play an entire program of ten numbers ranging from Bach to Beethoven, with numerous examples of his marvelous technic, at the Randolph-Cooley School, Plainfield, N. J., on November 8; also a recital on November 20, at Troy, N. Y., in the Y. M. C. A. Hall, under the direction of Mrs. Annie Hagen Buell, of the Seminary Conservatory of Music.

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Musical People.

Bryan, Tex., has a quartet club.

Galena, Ill., is soon to have a musical club.

Mrs. Amy Seavey gave a musical at Fort Wayne, Ind., recently.

Mr. Taber has begun a series of organ recitals in Denver, Col.

Miss Chapman was the pianist at a recent concert in Eu-
faula, Ala.

Miss H. Ridenour was soloist at a concert in Reno,
Nev., in October.

The first recital of the Mendelssohn Society has just been
held at Ovid, N. Y.

Miss Benjamin's pupils have organized a musical club
at Rochester, Minn.

Prof. Charles V. Kleintop is a well-known music teacher
of Mauch Chunk, Pa.

Miss Zelma Frazier has a large class of piano and organ
pupils at Clarinda, Ia.

The pupils of Miss Mary H. Parsons gave a recital at
Crafton, Pa., on the 28th.

The Harugari Liedertafel is the name of a musical so-
ciety in New Haven, Conn.

The Treble Club, of Houston, Tex., has reorganized, with
Professor Savage as director.

Some of Miss Inez R. Hamilton's pupils gave a recital in
Cazenovia, N. Y., October 28.

A Haydn program was given by the Crescendo Music
Club, of Tyrone, Pa., recently.

Mrs. Dow, of Clarinda, Ia., gave the first of a series of
pupils' recitals on October 25.

Prof. E. D. L. Chaffers is director of the Manistee
(Mich.) Conservatory of Music.

Miss Matilde L. Bruguere, of New Orleans, has just
been singing in the City of Mexico.

William E. Chandler's studio of music, New Haven,
Conn., will hereafter be known as the New Haven School

of Music and Elocution. Mr. Chandler's associate being
his son, W. Woods Chandler.

The Cohoes (N. Y.) Philharmonic Society will give a
subscription concert early in December.

Miss Grace Beatty gave a piano recital October 24 at the
Cecilian Studio of Music, Meadville, Pa.

"Queen Esther" was given recently in Ashtabula, Ohio,
under the direction of Prof. H. W. Luethi.

The Athene Musical Club, of Denver, Col., has just held
an examination for the entrance of members.

Mrs. Frances Wolfe gave a piano recital at her home on
South Washington street, Glasgow, Ky., last week.

A piano recital was given by Miss Olivia B. Weller in
Rhoads' Opera House, Boyertown, Pa., last week.

Prof. Paul Pfeifer is in charge of the musical department
of the Young Ladies' Seminary, Deer Lodge, Mon.

Joseph Craighill gave an organ recital in Charlotte, N. C.,
October 20, when he was assisted by Miss May Oates.

At a musical in Council Bluffs, Ia., early in the month,
Mrs. J. G. Wadsworth and Oscar Gareissen were the solo-
ists.

Mrs. Smith, soprano, of Northampton, Mass., sang at the
organ recital given by William H. Hiit in Pittsfield, Oc-
tober 24.

At an organ recital in New Bedford, Mass., last week
Louis H. Eaton was assisted by Miss Florence F. Pur-
rington.

The Narragansett Choral Society, of Peace Dale, R. I.,
Jules Jordan conductor, began its present season's rehearsals
early in October.

An impromptu musical was given October 23 at the home
of Professor and Mrs. George Szag, No. 8 Bates place,
Binghamton, N. Y.

Ferdinand Dunkley, director of the School of Music, of
Asheville College, gave an organ recital in Charlotte,
N. C., October 23.

The Beverly (N. J.) Choral Society will during the coming
season be under the musical direction of J. Sebastian Mat-
thews, of Burlington.

Hubert Snow White, Miss Grace Frank and Winfred
R. Colton, of Beatrice, Neb., will give a concert in De
Witt, Neb., next week.

The Chaminade Musicale Club, of Nashville, Tenn., met
October 25 with Miss Elizabeth Fraser Price for the pur-
pose of re-organization.

The program for the musical entertainment given in
Tyrone, Pa., on the 26th ult. was participated in by Mrs.
J. H. Albright, Mrs. S. B. Beyer, Miss Stella Thompson,
Miss Elsie Bell, Miss Elsie Slack, Miss Verna Deavor,

Miss Lida White, Miss Agnes Plummer and Mr. and Mrs.
F. M. Waring.

Wentham Smith was assisted at an organ concert in
Elizabeth, N. J., October 24, by Mrs. Comboss, contral-
to, and Paul Petry, baritone.

Mrs. Edith Verdin Rice, pupil of Mrs. Phillips-Jen-
kins, of Philadelphia, Pa., has been engaged to sing at the
Export Exposition November 9.

The series of artists' recitals to be given under the
auspices of the Scranton (Pa.) Conservatory of Music will
open on Thursday, November 23.

Miss Bianca Noa, of Chattanooga, Tenn., has been in-
vited by Mrs. McKinney to play for the Press Club at its
approaching meeting in Nashville.

Mr. Pullen is making arrangements for a series of six
symphony concerts in Bangor, Me. The opening concert
will take place the first week in November.

Miss Vallie Keesee is president, Miss Mabel Prentice
vice-president and Mrs. E. G. Magruder secretary of the
Music Lovers' Club, at Sealy, Tex.

A quartet composed of Mr. and Mrs. Dodds and Mr. A.
and Mrs. G. F. Schoeberlein sang at a recent meeting of
the Musical Evening Club, Aurora, Ill.

The Glee Club, of Dayton, Ohio, has elected the following
officers: Will Zwick, president; Walter Zehring, secretary
and treasurer; Garfield Riley, librarian.

Miss Nettie M. Sawyer, of Port Leyden, has been re-
appointed vice-president for Lewis County of the New
York State Music Teachers' Association.

Miss Clara Ferrenberg, Miss Maude Hammond and Mrs.
Joseph Wurzburg gave a short program at Mrs. A. J. Saw-
yer's musical in Lincoln, Neb., on the 22d.

A concert was given recently in Racine, Wis., by Miss
Ida Belle Field, assisted by Miss Susie Roberts, Miss Louise
Lathrop, Hans Von Schiller and Ray Groff.

A ladies' quartet has recently been formed in Kokomo,
Ind., consisting of Mrs. L. W. Cox, Mrs. W. A. Ehrman,
Mrs. W. A. Weddel and Mrs. C. W. Jones.

The Northwestern University Male Quartet is made up
of G. A. Reeder, tenor; R. R. Ellenwood, tenor; L. L.
Kennedy, baritone, and H. M. Tilroe, basso.

Jules Jordan, of Providence, R. I., has been invited to
take charge of the fortieth annual music festival at New-
port, Vt., and to furnish orchestra and soloists.

Frederic Reddall announces his annual series of invita-
tion Saturday song recitals on the first Saturdays of No-
vember, January, March and May at the Pouch Gallery
concert rooms, Brooklyn, N. Y. Among those who will
appear are Miss Clara A. Otten, pianist; Eva Otten, 'cellist;
Miss Alice Merritt, soprano; Miss Rebecca Wilder Holmes,
violinist; Mrs. Georgia Irving, contralto; Arthur Melvin

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Miss Anna Hollenbeck, of Springfield, Ohio, has received notice of her appointment as vice-president of the Ohio Music Teachers' Association for Clark County.

An organ recital was given by Miss Kunkel in Milton, Pa., last week. Those assisting were Mrs. Carothers, the Misses Hess and Galbraith and Brown J. Martin.

The A'Nona (always musical) Club, of St. Joseph, Mo., has been reorganized for the winter. Thomas Hicks, president; F. H. Spencer, vice-president; Harry Nestlebusch, secretary; Clyde Calhoun, treasurer, and Floyd Scott, musical director.

Miss Mary L. Lockhart gave a recital in Jersey City recently, assisted by Frederick Warnke, baritone, which was enjoyed by a select and appreciative audience.

At Hastings, Neb., Miss May Rees, Grace Bigelow, Mrs. S. B. Raynard, Dr. F. C. Babcock, M. G. Worth and Mrs. Geo. S. Hayes took part in a musical October 27.

The Amphion Ladies' Quartet, of Joliet, Ill., has organized for the season. The members are Miss Agnes Conklin, Mrs. Castle, Miss Webb and Mrs. Kinahan.

Officers of Island Glee Club, Cedarhurst, L. I., are John E. Christman, president; David M. Andrews, vice-president, and Arthur M. Kelly, secretary and treasurer.

A new musical organization formed in Whitman, Mass., is a male quartet composed of W. H. Nash, S. W. Wales, F. W. Clark and Roy F. Tribou, with Mr. Clark as director.

At a concert in Durkeetown, N. Y., recently the soloists were Miss Mary Gilchrist, of Sandy Hill; Mrs. Frank Pike, of Fort Edward, and Mrs. Seymour Williams, of South Ridge.

The officers of the new Colorado Springs (Col.) Philharmonic Society are William Hemenway, president; J. D. Hiltbrand, secretary and treasurer, and R. F. Schubert, musical director.

At Menominee, Mich., Mrs. Hastings, Mr. Waite, Miss Edna Kimball, Miss Edna Crawford, Miss McGillan, Miss Douglas, Miss Fisher, C. L. Lewis, Miss Bessie Ludwig, Miss Harrington and Mr. Steinbauer were soloists at an October concert.

Miss Margaret Bird, of Kansas City, Mo., has resumed her piano class in Atchison after an absence of three years. She is also conducting the musical department of the College Preparatory School.

A recital was given October 24 at the residence of Mrs. Frederick Stewart Hall, No. 100 West Adams street, Syracuse, N. Y., by the pupils of Miss Minnie A. Smith, assisted by Mrs. F. C. Williams.

The Orpheus Club, of Scranton, Pa., consists of Frederick H. Widmayer, Clarence E. Knowles, William H. Stanton and Charles H. Doersam. Miss Susan Black assisted them at a recent concert.

Miss Haycraft, Mrs. Duncan, Miss Maud Anderson, Miss Fuqua, Miss Stuart, Mrs. W. A. Steele, Miss Virginia Saw-

yer and Mrs. Allen Dean gave the program at the Saturday musical in Owensboro, Ky., October 21.

A lecture by Dr. C. R. Fisher, director of the Elizabeth College Conservatory faculty, and a recital by Dr. Fisher, Miss Ruth McLinn, Miss Jane Van Etten and Mrs. Fisher took place last week at Charlotte, N. C.

Among the prominent teachers of music present at the recent meeting of the Southern music teachers in Atlanta, Ga., were Gilmore Ward Bryant, president of the North Carolina Music Teachers' Association; Prof. Kurt Mueller, pianist, of Alabama; Prof. Alfredo Barili, of Atlanta; Miss Minnie Crudup Vesev, of Chicago; Miss Margaret Jeanette

ried out by Mrs. H. C. Potter, Mrs. Alfred Norris, Miss Ella Jones, Mrs. C. L. Ring, Miss Elsie Mershon, Mrs. G. M. Stark and Mrs. H. C. Potter.

Miss Edna Krohn, Miss Harriett Collier, Mrs. F. W. Keator, Fred Christler, Dr. J. A. Poling, R. K. Farwell and T. D. Hewitt were the soloists in "The Doctor of Alcantara," given at Freeport, Ill., November 1.

An enjoyable musical was given at the studio of Miss Hattie Sternfeld, 232 West 126th street, in honor of Miss Elsie Jacobson. Among those present were Miss Sophia Schwartz, Miss Hilda Bloom, Miss Edna Schulting, Miss Ruth Marseleo, Miss Birdie Kayton, Miss Eva F. Chesebro. Miss Jacobson will soon leave for Berlin, where she will join her sister, Mme. Marcella Lindh, in her concert tour through Europe.

The Tuesday Musical Society, of Rochester, N. Y., has elected the following officers: President, Miss Gheen; vice-presidents, Miss Ferguson and Miss Moran; secretary, Miss Harriet Walker, and treasurer, Miss Fairley.

The following pupils of F. S. Hines took part in the concert given at Winona, Minn., on the 24th: Fred Griesel, Frances Woolsey, Martin Bell and Mrs. J. A. Tormey. Miss Ethel Slade was the accompanist.

The Philharmonic Club, of Washington, D. C., is composed of Mrs. Ernest Lent, pianist; Herman C. Rakemann, first violin; William E. Green, second violin; Joseph Finkel, viola, and Ernest Lent, violoncellist.

Mr. and Mrs. J. Fitzpatrick, of Terre Haute, Ind., gave an informal musical October 17 in honor of Miss Welsh. Music was furnished by Misses Gertrude Welsh, Gertrude Fitzpatrick, Emma Walker, Nellie and Gertrude Parrott.

The choir of the Warren Congregational Church, Westbrook, Me., now is Miss Bertha Gilson, soprano; Mrs. Andrew Cloudman, alto; Mr. Willis, tenor, and Frank Cloudman, bass. Miss Annie C. Holmes is the organist.

At the Asylum Hill Congregational chapel, Hartford, Conn., October 27, a musical was given by the Treble Clef Quartet: Mrs. F. A. Smith, Mrs. Roulston, Mrs. Marwick and Mrs. Reynolds assisted by Mrs. John M. Gallu, reader.

The Dominant Ninth Chorus will give "In a Persian Garden" at Alton, Ill., November 6. The leading parts will be taken by Misses Jessie Ringen, Adelaide Kalkmann, Messrs. William M. Porteous and Charles Humphrey.

The Musical Club, of Fargo, N. Dak., met on the 20th ult., when an interesting program was given by Mrs. H. K. Gebhart, M. V. Sanger, Mrs. H. N. Dilworth, Mrs. William C. Tubbs, Mrs. James A. Ward and Miss Amelia D. Luger.

The Greenport Philharmonic Society has just elected as officers W. F. Hammond, president; the Rev. Karl O. Salzmann, vice-president; J. Lewis Clark, secretary; S. Forrest Preston, treasurer, and Prof. Adolf Johnsen, director.

The Fredericksburg (Va.) College Glee Club was organized in October, with Miss Florence Hayes as directress and Miss L. C. Decker as accompanist. The other members are as follows: W. T. Smith, E. A. Bruele, B. C.

October Thirteenth

Editor Musical Courier

My dear Sir

Allow me to express my appreciation of the value of your advertising department. I find it unnecessary to continue my card in any other paper, as the wide circulation of the Musical Courier has furnished most satisfactory results in my professional work -

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Loudan, of Macon, Ga.; Miss Flourney Beyers, of Pulaski, Tenn., and Frank Nelson, of Knoxville, Tenn.

The Ladies' Ideal Club, of Albany, N. Y., gave a musicale on the 23d ult. at the home of Mrs. George W. Davey. The program was given by the Misses Estabrook, Brockett, K. Basler, Kernan and R. Davey.

The Hartford (Conn.) Conservatory of Music has recently been established with W. V. Abell as director. Richard Burmeister has been engaged to give a regular day to the conservatory. Other instructors are Theodore Van Yox, Hans Kronold, Franz Milcke, Mrs. Francis A. Smith, F. M. Bacon, T. M. Gallagher, Charles P. Hatch, Miss Hallie F. Gelbart and W. D. Monnier.

The Euterpean Club, of Saginaw, Mich., met last week as the guests of Miss Mary Sage Burrows. It was the first meeting of the year, and the program was car-

Young, C. A. Wright, J. W. Adams, L. W. Lawton, E. C. Sydenstricker, G. C. Moseley, J. H. George, Dr. J. N. Barney and J. A. Thompson.

G. W. Burton gave a musicale at his home in La Crosse, Wis., on Friday evening. The program was given by the members of the Congregational choir, consisting of Miss Lindsey, Messrs. Willoughby and Whelpley and Miss Hickisch.

The Mesa Orchestra, of Phoenix, Ariz., under the leadership of Miss Maeser, gave an entertainment on the 20th ult. A musical program was given by W. T. Kahlot, Mrs. J. Johnson, Otilie Maeser, Eva Maeser, W. H. Hall and orchestra.

T. H. Thomas, director of the Orpheus Club, of Cumberland, Md., is arranging a series of musicales for this winter, the club to be assisted by artists from abroad. Ernest Gamble, basso, having been engaged for the song recital November 17.

Edward E. Adams gave a musical at his rooms in the Odd Fellows' Building, Lowell, Mass. Miss Elizabeth Ellen Spofford, Miss Vera Elizabeth Brooks and Mr. Adams (the soloists) were assisted by Horace T. Bancroft, 'cellist, and Roland Huxley, violinist.

The Fortnightly Club, of St. Joseph, Mo., gave a musicale on Thursday, in which the following ladies took part: Mrs. H. McDonald, Mrs. Burnett, Miss Reed, Mrs. Kennedy, Miss Blum, Mrs. J. I. McDonald, Miss Cundiff, Miss Furlong and Miss Marney.

At the beginning of the third year of the Oliver Willis Halsted Conservatory of Music, Lockport, N. Y., the number of students in the piano department is larger than any previous year. Miss Eugenia Lessler and Miss Helen Archer are new teachers this season.

A musicale was given in Bradford, Pa., by a ladies' quartet composed of Mrs. Lockard, Mrs. Brown, Lottie E. Hall and Miss Gertrude Chaffee, assisted by Miss Belle Titus, Miss Harris, Miss Avery, Miss Close, Miss Marshall, Miss Partiss and Mrs. Chapman.

In Tacoma, Wash., a concert was given in Chickering Hall October 26 by Miss Grace Helen Bradley, Mrs. W. H. Whittlesey, of Seattle; Keith Middleton, Olof Bull, and a quartet consisting of Richard Sprouse, Ernest L. Newell and Mr. and Mrs. Clinton McDaniels.

The board of management of the Musical Art Society, Washington, D. C., met for completion of organization last Friday evening. Jacob Scharf was chosen treasurer, P. C. J. Treanor, financial secretary; Miss Elizabeth Tyler, chorus secretary, and Edward H. Parry, librarian.

In aid of the building fund of St. Augustine's P. E. Church an entertainment was given October 26 in Brooklyn. Those who took part were Melville Charlton, Miss Lola Johnson, H. T. Burleigh, H. Murray, Walter Craig.

Miss Mamie E. Dorsey, Miss Ethel Williams, Madame Elizabeth Williams, Ashleigh Grey, Miss Jennie V. Rhodes, Miss Maude L. Urling, Mrs. Louise P. Dean, Mrs. Theresa N. Fields, Theodore Drury, Ralph Young and Mrs. Fanny Lynwood. There was also a chorus of fifty voices under direction of William J. Bennetts.

Leadville, Col., is proud of being a musical centre. All the prominent music teachers have their time entirely filled. Mrs. Easum, Miss Luby, Professor Tunberg, Miss Henry, Professor Estabrook, Professor Klein and all the mandolin, guitar and violin teachers report large classes and all hours taken.

Among those who took part in the first musical of the season of the St. Cecilia Society of St. George, Staten Island, were Mrs. H. Bickford, Mrs. Stout, Mrs. Bernard Eckhout, Miss Lena Dix, Miss Gertrude Eccleston, Mrs. Blunt, Miss Kobbie, Miss Jones, Mrs. Henry C. Howells, Jr., and Miss Ruth Wood.

A recital was given at the Ripon (Wis.) College Conservatory of Music, Frederick Lane director, October 27, by the pupils of Frederick Lane and Miss Florence A. Warhurst. Miss Warhurst gave a violin recital October 20, when she was assisted by local talent. Mrs. E. H. Merrell was the accompanist.

The officers for the New Haven (Conn.) St. Ambrose Club are: President, Mrs. Rosabelle Frushour-Lines; vice-president, Mrs. Calvin N. Kendall; secretary, Miss Grace Torbert; treasurer, Miss Jessie K. Dewell; program committee, Miss Mary G. French, Mrs. Lines, Mrs. Kendall, Mrs. George Austin, Miss Katharine Eastman.

Mrs. Otto, Adaline Ricks, W. N. Speegle, Mrs. Allard, Miss Thompson, Mr. Lindsay, Miss L. Puter, N. McMillan, Miss Way, Mrs. Jackson, F. Belcher, Mr. Scholtz, L. F. Puter, W. E. Powell, C. Benham and Mrs. Monroe took part in the musicale given at Eureka, Cal., early in October.

The following participated in the opening concert of the Adelphi Club, in Albany, N. Y., October 19: Pianist, Mrs. Myer Mandelbaum; violinist, A. S. Bedell; cornetist, Orville Robertson; soprano, Miss Dora Livingston; contralto, Mrs. Augusta Lewi Ballin; tenor, Ben Franklin; baritone, William M. Newton; elocutionist, Mrs. J. D. Heinburger; accompanist, Miss Tereza Bendell.

A concert was given in Holden, Me., October 27, by Mr. and Mrs. Elmer E. Strout, Mr. and Mrs. Arthur Farrington, Mr. and Mrs. Horace Phillips, Mr. and Mrs. H. M. Hart, Mrs. Howard Patten, Mrs. Bayard Terrill, Mrs. A. F. Cook, Mrs. I. M. Pinkham, Mrs. C. L. Pond, Mrs. Chas. Robinson, Mrs. Willis Maddocks, Miss Birdie Pond, Miss Estelle Sweet, Miss Grace Rogers, Miss Ethel Rowe, Charles Strout, Harry Goss, Miss Marcia Winchester.

At Lonaconing, Md., "Esther" was given last week by Miss Grace Dick, Louis Speir, Miss Mary McFarlane, John R. Hamilton, Dr. C. Brotemarkle, Mrs. G. W. Giffin, Miss Nettie Myers, Miss M. Schuyler, Miss Nettie Duckworth, Miss Birdie White, Miss Agnes Rankin, Olin

Durst, Mrs. Giffin, John T. Dobbie, James Jones and William Dixon.

A new music studio has been opened in Ann Arbor, Mich., by Albert Long and Ray P. Warren.

The first pupils' recital of Mrs. Nellie Davis' Music School was given at Lampasas, Tex., October 27.

At Lexington, Ky., Matthias R. Oliver gave one of a series of violin recitals at Hamilton College last week.

Miss Katherine Wood and Miss Addie Smith have charge of the music department of the academy at Toulon, Ill.

Mrs. H. N. Ousley and C. H. Cothran, of Atlanta, Ga., assisted Prof. J. Lewis Browne at a recent recital in Athens.

The intermission music at the last Philharmonic rehearsal, at Newport, R. I., was furnished by Mrs. T. W. Freeborne and Miss Laura G. Tilley.

Prof. Elias Williams and some of his former music students, of Savannah, assisted by Miss Eulah Powell, gave a musical at Plattsburg, Mo., in October.

The Ladies' Chorus Club, of San Antonio, Tex., which is called the most progressive musical organization of the city, has just entered upon the sixth season with most encouraging prospects.

Miss Emma D. Bowerman, a Brooklyn girl, who has been studying violin with several of the best teachers in the country, has decided to make Brooklyn the centre of her professional career.

Professor Hull, Mrs. T. J. Wood, Captain and Mrs. Numson, Mrs. Cooper and Art Fuller, with Miss Vander Steir as accompanist, gave the program at an entertainment in Huron, S. Dak.

The officers of the Choral Union of Carthage, Mo., are: President, W. S. Sewall; vice-president, Miss Jessie Caffee; secretary, Walter McElroy; treasurer, W. A. Johnston; director, Prof. W. L. Calhoun.

A choral society has been organized in Amenia, N. Y., with the following officers: President, J. E. Mason; treasurer and librarian, Miss May Bissell; director, Miss Laura Chapin; assistant director, Miss Thomas.

At Decatur, Ill., a Handel society has been organized, and on September 5 last "The Messiah," under the leadership of Prof. S. M. Lutz, of Decatur, was given, with a chorus of about 150 singers and the Decatur Opera House orchestra. The soloists were Mrs. Genevieve Clark Wilson, Miss Edith Evelyn Evans, and Frank King Clark, of Chicago, and Franklyn Van R. Bunn, now of New York city. The success of this performance led to the organization of the Handel Society, and "The Creation" is now being prepared for the next appearance. The officers of the

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Miss Badham has returned from her usual summer of teaching in Paris, and is ready to receive pupils at her new studio. She is experienced not only in training the voice, but in teaching style, diction and the interpretation of roles.

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society are: President, D. L. Bunn; vice-president, Hon. Owen Scott; secretary, R. L. Augustine; treasurer, Benjamin Imboden; musical director, Prof. S. M. Lutz.

The fourth recital of pupils of Robert Boice Carson was given at Kimball Hall, Lafayette, Ind., late in October, by Mr. and Mrs. William L. Horn, assisted by Thomas J. Barnes, Jr., with Jeannette L. Smith as accompanist.

A musicale was given at the residence of William Roper, Natick, Mass., last week. The program included selections by Miss Minnie L. Owens, Miss Lallie Alisebrook, Miss Mary Arnold, Miss Alma H. Sureu, Miss Annie Roper and Miss Lizzie C. Burdo.

The Southern Music Teachers' Association has been permanently organized in Atlanta, Ga., by the election of James McClain, Atlanta, president; R. H. Peters, Spartanburg, S. C., vice-president; G. W. Bryant, North Carolina, secretary; B. C. Davis, Atlanta, treasurer.

The Glee and Mandolin Club has organized in Hammond, Ind., with a membership of thirty; director, Professor Groom. Officers: President, Charles H. Terry; vice-president, W. C. Harris; secretary, Harrie Wanner; business manager and treasurer, Milton Hinkley.

The officers of the Matinee Musical, Lincoln, Neb., are: President, Mrs. A. S. Raymond; vice-president, Mrs. John B. Wright; recording secretary, Mrs. E. Lewis Baker; corresponding secretary, Mrs. John Doane; treasurer, Mrs. E. H. Barbour; librarian, Miss Lucy Haywood; auditor, Mrs. A. W. Jansen. Executive board—Mrs. A. S. Raymond, Mrs. John B. Wright, Mrs. E. Lewis Baker, Mrs. John Doane, Mrs. E. H. Barbour, Miss Lucy Haywood, Mrs. A. W. Jansen, Mrs. A. R. Mitchell, Mrs. J. W. Winger, Mrs. E. P. Brown, Mrs. D. A. Campbell, Mrs. D. M. Butler, Mrs. Paul Holm, Mrs. H. W. Caldwell, Mrs. W. B. Kirby, and the active members are Mrs. E. Lewis Baker, Mrs. E. H. Barbour, Mrs. W. Q. Bell, Mrs. E. P. Brown, Mrs. D. M. Butler, Miss Ida Coder, Miss Gertrude Childs, Mrs. Ross Curtice, Mrs. Charles G. Cone, Mrs. D. A. Campbell, Mrs. Alice C. Doane, Miss Silence Dales, Miss Lillian Eiche, Miss Ella Givens, Mrs. Etta Hill Gould, Miss Maud Hammond, Mrs. August Hagenow, Miss Lucy M. Haywood, Mrs. R. A. Holyoke, Mrs. L. J. Herzog, Miss Lora Holmes, Mrs. Will Owen Jones, Mrs. A. W. Jansen, Miss Mary Kettering, Miss Annie L. Miller, Miss Louise Miller, Mrs. A. R. Mitchell, Mrs. G. W. Noble, Mrs. J. H. O'Neal, Mrs. P. V. M. Raymond, Mrs. A. S. Raymond, Miss Eleanor Raymond, Mrs. S. H. Rathbone, Miss Stella Rice, Miss Grace Reynolds, Mrs. Jennie M. Sanderson, Miss Mary Smith, Miss Olive J. Shute, Miss Ethel Syford, Miss Annie Stuart, Miss Alice Marie Shepherd, Miss Bessie Turner, Mrs. J. W. Winger, Mrs. J. B. Wright, Mrs. Mark Woods, Miss Florence Worley and Mrs. Albert Watkins.

Broad Street Conservatory of Music.

On Wednesday evening, November 1, in the Concert Hall of the Broad Street Conservatory of Music, Philadelphia, the first of a series of lectures on "The Dance, or Lyric Form, and Its Origin," was given by Hugh A. Clark.

The lecture was both entertaining and instructive, beginning with the earliest forms of rhythm, its application to sound and its evolution from the simple drum-beat to its initial into rhythmic dance.

Every period has its different dance form, either original or adopted, the study of which is diversified and interesting. The lecture was illustrated with selections from Chopin, Bach and Brahms.

Marie Patz.

MISS MARIE PATZ, of Fitchburg, Mass., a new aspirant for operatic fame, is soon to make her first public appearance at an invitation lecture and musical to be given in Carnegie Chamber Hall.

Her teacher, Max Decsi, who has sent forth, by the way, some very promising singers, including Alice Nielsen and Louise Archer, and who came to America a few years ago from Budapest and Vienna, with warm indorsements from Marienne Brandt and other famous teachers, declares that in this young Boston girl he believes he has discovered "the American Sembrich." Said he, his face radiant with smiles, and his voice and manner indicating real feeling and enthusiasm: "I do not say this to flatter Miss Patz, or to call your attention to any efforts of mine. I say it because I believe it to be absolutely true, because this young lady's singing is wonderful. Others whose opinions I value highly share my



MARIE PATZ.

belief, and the public will shortly have an opportunity to judge for itself.

"Before Miss Patz's tones were aspirated her range was very limited and uncertain, but now she has a range up to E flat, which, you remember, Madame Sembrich took in 'Traviata,' a feat that created a sensation at the Metropolitan Opera House, and which earned for her the warmest eulogiums of the critics."

Some idea of the daring and confidence of this young Boston girl may be had from the fact that on the occasion of her first appearance in a public hall she will sing "Elsa's Dream" song from "Lohengrin," a lullaby by Godard, an aria from Weber's "Freischütz," and the "Pizzicati Polka," by Delibes.

Miss Patz was born in Boston, and received her early musical training from her father, who was for twenty years a member of the Boston Symphony Orchestra.

It was at first intended that she should be a pianist, but it was her secret ambition to become a singer. Whenever she thought that her father was not listening she used to sing in her simple, natural way, until one day he chanced to hear her.

"Noch 'n mal, liebchen; noch 'n mal!" cried the father with enthusiasm.

Little Marie was astonished. She knew that her father was a severe teacher, and had imagined that, should he happen to hear her sing, he would frown upon her efforts, and perhaps even reprimand her. His request that she repeat her little song came as a happy surprise. Obedient to his wish, she sang the song again, and then it was that for the first time Herr Patz saw that his daughter possessed a voice which was well worth training.

Miss Patz began the study of vocal music in Boston, but it was not long before her father decided that she was making little progress, and advised her to abandon the attempt to become a singer, and to confine her attention to the piano. Little Marie was almost heartbroken at her father's decision, but her mother came to her aid by writing a letter to William Steinway, of this city, who was well known for years as a patron and most helpful friend of young musicians. Mr. Steinway was interested at once, and asked Miss Patz to come to New York. For two seasons thereafter she studied here, but without results very encouraging, either to herself or her friends.

Fortune did not smile upon this ambitious young girl until with a last lingering hope of success she went to another teacher and asked him to try her voice.

Imagine her dismay upon being told that she had been working in an entirely wrong direction, and that her voice was really a lyric soprano. This was news, indeed, but the young Bostonian was disconcerted only for the moment. With the renewed aid and encouragement of her father, and the enthusiastic help of her teacher, Miss Patz took up her task with a will, and during the past six months has made remarkable progress.

Another Omission.

Editors The Musical Courier:

IN the issue before last of THE MUSICAL COURIER was published a list of compositions played by the Kaltborn Orchestra this summer. Two of my compositions, namely, a symphonic poem, "Otelo and Desdemona," and a symphonic overture, "Russia," were played but were omitted in the list by oversight.

Very respectfully,

PLATON BROUNOFF.

Clara Mae Hammer.

Clara Mae Hammer is a young lady from the American Conservatory, Chicago, who has studied the piano under J. J. Hattstaedt and vocal instruction under Karleton Hackett, winning the highest praise for her attainments in both departments.

Miss Hammer will devote the time necessary to the further cultivation of her vocal talent under Mme. Lena Doria Devine, and will be heard ultimately in concerts in this city. In speaking of her performance at the American Conservatory the Chicago *Presto* says:

"Miss Hammer is one of the most talented pupils of the conservatory; in fact, she might be properly called a genius. She plays exceedingly well and possesses a charming soprano voice which she uses artistically. She gives evidence of a decidedly bright future either as a pianist or as a soprano."

Florence French, in THE MUSICAL COURIER, at the same time wrote:

"Miss Clara Mae Hammer, a very talented pupil of the American Conservatory, gave a piano and vocal concert in Kimball Hall Wednesday evening, June 1. Miss Hammer has a soprano voice of high range and pure quality, and her piano playing shows a great deal of dash and brilliancy."

Ugo Talbo.

A once well known tenor, Ugo Talbo, died at Stockton, Calif. at the Detention Hospital. Before death he acknowledged that he once sang with Adelina Patti, but it did not save him.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, November 4, 1899.

TO club or not to club—that is the question at present worrying the musical profession, and some of the laymen also. Those who have received propositions to become members of the committee of the Non-Musical Art Club are especially harassed as to the meaning of the invitation, and are torn with conflicting emotions as to what will be the end of an organization which is undergoing simultaneously the two processes of formation and dissolution. The Non-Musical Art Club, whose decease was momentarily expected, bobbed up again on Tuesday, when three unwary artists attended a meeting, at which the floundered founder was present to propose by-laws and elect officers. The outcome of the afternoon was the following letter, addressed to an artist, who brought it to this office for the purpose of deciphering. It reads absolutely as follows:

DEAR MISS —We meet to organize Friday night as the members of the now temporary organization will be present to hear by laws and election of officers. The ambitious young musicians have the privilege of their own society these names I have are all well known and want the older Artists that I have the names of to assist us. I have spent over \$500.00 on this organization & my entire time & unlimited amount of work since last Mch. The past five meetings I bore the expenses such as stationary postage securing Aud (Auditorium) parlors not mentioning the two days each week for the time of correspondence & have had no assistance from any one. This list of names I have are willing to cooperate & we will have our election Friday & the others will come in later. I have called I am free to say on every prominent Artist in Chicago & am personally acquainted with all am no stranger know more of them personally than any artist here as that has been my business. Have dined with Sherwood Lieblich manager of Thomas orchestra & others and they know all about it hoping you will do your part by us Friday.

Sincerely, M. L. CROTHERS.
Com: MARY WOOD CHASE.
M. L. CROTHERS.
MR. MIDDLESCHULTE.
MR. GOTTSCHALK.
MR. LEDOCHOWSKI.

It would be interesting to know how many of the above named artists authorized the utilization of their names.

As the notifications relating to the Non-Musical Art Club are most distinguished for the Auditorium Hotel heading, the question of stationery expense is somewhat invidious, or are the Auditorium Hotel proprietors disposing of their surplus writing materials?

A song recital which probably would have been more largely attended had the weather permitted was given by Edwin Rowdon, at University Hall, Fine Arts Building, Thursday afternoon. Under the management of Florence

Hyde Jenckes the young Irish baritone is becoming well and favorably known, and his recital Thursday afternoon was a formal introduction to the Chicago public. His program of Irish songs is very attractive, and he sings with taste and expression, and of course with an abundance of Irish humor, such songs as Stanford's "Father O'Flynn." Mr. Rowdon's voice is of excellent quality, but it requires evening. There is at present a somewhat faulty tone production, making it in places rough and harsh, which is totally unnecessary, inasmuch as most of his mezzo voice work was really well done. However, faulty tone production is not irremediable, and when Mr. Rowdon has acquired an even register he will be a very pleasing singer.

The night of the same day as the one just referred to another recital, with even worse weather conditions, was that given by Joseph Baernstein, under the auspices of the Amateur Club, at the University Hall, Fine Arts Building. This was Mr. Baernstein's first recital in Chicago, his only appearances previously having been in oratorio. But it will not be his last recital in this discriminating city, as Mr. Baernstein was practically engaged for another recital with a prominent organization at the close of his program. He has been frequently called the greatest basso in the country, and apparently this opinion is shared by a number of the audience, judging by the enthusiasm his singing created. To a great voice is united art in a rare degree. Mr. Baernstein phrases exquisitely; shading, enunciation and diction establish indisputably his claim to rank among the first bassos of the world. The performance of his program was one to hear and to remember. As an unwilling unmusical member of the audience, who abhors German classics, observed, "I can understand that man whatever he sings; there's something different about the way he uses his voice or about the way he sings, but whatever it is I'll pay my money every time to hear Baernstein."

I heard that the number of engagements already made for Baernstein totaled 110, and yet the cry is raised that people fail to appreciate good artists!

Miss Lois Adler "assisted" the visiting artist and played some selections by Chopin and Moszkowski.

The accompanist was Mrs. Edwin Lapham, the gifted president of the Amateur Club. Mrs. Lapham is an artist by education and natural endowment, and in a situation which would prove embarrassing to the majority of musicians came out with flying colors. Most of the selections were in manuscript, and only arrived at a late hour, which left no time for rehearsal, but Mrs. Lapham, although realizing her arduous undertaking, bravely at-

tacked it, receiving at the conclusion the sincere congratulations of both artist and audience.

On two persons at least has the city of Chicago produced a most unpleasant impression this week. To both Miss Butt, the captivating contralto, and her manager, Mr. Vert, of London, must this city of glorious promise have appeared as a fac-simile of their own, with its muddy streets and incessant storm. From the Wednesday morning of their arrival until their departure, last night, the storm held sway, and the city's beauties are still unexplored. Sunday, November 12, will see the glorious looking Clara Butt, with her delicious English speech, here again, when she will sing for the first time publicly in Chicago at the Sunday night concert given at the Studebaker.

An interesting visitor this week was Charles L. Young, of New York. During his short stay in the West, when he visited Milwaukee, St. Louis, Indianapolis and Chicago, he secured several excellent engagements for his artists.

The Clayton F. Summy Company, of this city, announce a series of ballad recitals, the first one of which will take place early in December. This is a form of recital which has met with success in London for a number of years, and has enlisted the co-operation of the very best musical artists and instructors. The aim of the recitals is the introduction of meritorious new musical publications—the products of the best musical publishing houses of this country and Europe will be drawn upon for the programs. Wherever possible the co-operation of the composers themselves will be obtained, thus adding an additional interest to the programs. It is also intended to afford the best local talent an opportunity of appearing before representative musical audiences.

The promoters of these recitals are led to pursue this course of introducing music in view of the fact that only by public performance can the merits of new music publications be fully determined. The environment of public performances seems essential to their proper rendition. It is believed that teachers and others interested in the best musical literature can, in this manner, keep in touch with the new works as they appear and form a proper conception of their real value.

The admission price to these concerts will be very small, and the aim will be to make them not only popular in character, but educational as well, and withal an earnest effort is promised to attain artistic results.

Herman Dosé, the basso, under the direction of Florence Hyde Jenckes, has been engaged with the Quartet Society at Galveston, Tex. Mr. Dosé makes his first appearance in Chicago June 12 at the Sunday night concert given by Mrs. Jenckes at the Studebaker Hall, Fine Arts Building.

Among the artists who have recently been added to the list controlled by Mrs. Florence Hyde Jenckes are Miss Edith Adams, 'cellist, and Mrs. Whitworth, accompanist.

Franz Proschowsky, the young tenor, also under the direction of Mrs. Jenckes, is having excellent success in his engagements. At Oshkosh he obtained the following notice:

POLISH TENOR ROBUSTO.

Franz Proschowsky, the polish tenor robusto, sang to a large and well pleased assemblage in the Normal School auditorium Friday evening. His robusto selections were rendered with great power and expression, and at the same time had the quality of remarkable purity and sweetness of tone. The singer came here under the auspices of the Normal Glee Club, which is directed by Miss Grace Howard, teacher of music.

Much activity is noticeable at Mrs. Florence Hyde Jenckes' office in the Fine Arts Building, where the popular

Metropolitan Opera House, Sunday Ev'g., November 12,

Charles L. Young PRESENTS

MME. NEVADA, THE WORLD FAMED PRIMA DONNA.
AND

MME. ROSA LINDE, The Noted American Contralto,

ANNA E. OTTEN, Violiniste,

SIGNOR ALBERTI, The Great Italian Baritone,

THUEL BURNHAM, "The American Paderewski."

TOGETHER WITH AN ORCHESTRA OF SIXTY.

Seats now on sale at Schubert's, 23 Union Square, and Box Office, Metropolitan Opera House.

manager is busily employed in arranging for her Sunday night concerts, which commence November 12, with Clara Butt, the English contralto, as chief attraction. Assisting artists include the new soprano, Mrs. Dudley Tyng, whose engagements for the season have already surpassed all anticipation. Mrs. Tyng is a remarkably well endowed singer, both as to voice and appearance; she is, moreover, an artist whose only demerit lies in the fact that she is not sufficiently known to the general public. Mrs. Tyng at the Quincy convention, with both amateurs and artists, was easily the favorite, obtaining three engagements from this one appearance. In the first concert of the Sunday night series Mrs. Jenckes has engaged Louis Amato, the cellist, the Chicago Sextet and Alex. Krauss, violinist. Most encouraging are the prospects for the success of the venture, which should secure the cordial support of the public.

Jan Van Oordt, violinist, assisted by Allen Spencer, pianist, and Miss Louise Blish, vocalist, will give a recital at Kimball Hall, Monday evening, November 6, under the auspices of the American Conservatory. Mr. Van Oordt will play the Schumann A minor Sonata, with Mr. Spencer; the G minor Concerto, by Max Bruch, and the "Passacaglia," by Händel-Thomson.

Vladimir de Pachmann, the great Russian pianist, will make his first appearance in Chicago next week. His recitals will take place at Central Music Hall under the direction of F. Wight Neumann on Wednesday evening, November 8, and Friday afternoon, November 10.

The programs are as follows:

WEDNESDAY EVENING, NOVEMBER 8, AT 8:15.

Sonata, op. 30, A flat.....Weber
(a) Warum, (b) Grillen, (c) In der Nacht, Phantasiestücke.
op. 12, Nos. 3, 4, 5; (d) Vogel als Prophet, (e) Jaglied,
(f) Abschied, Waldscenen, op. 82.....Schumann
(g) Rondo Capriccioso, op. 14.....Mendelssohn
(a) Three Preludes, op. 28, Nos. 6, 10, 23; (b) Three Etudes,
op. 25, Nos. 2, 3, 6; (c) Mazurka, op. 33, No. 4, B minor;
(d) Valse Brillante, op. 34, No. 1, A flat; (e) Third Scherzo,
op. 39, C sharp minor.....Chopin

FRIDAY AFTERNOON, NOVEMBER 10, AT 2:30.

Sonata, op. 53, C major.....Beethoven
Allegro con brio, Introduzione, Rondo.
Impromptu, op. 142, No. 4, F minor.....Schubert
Seventeen Variations Seriesuses, op. 54, D Minor.....Mendelssohn
Sonata, op. 22, G minor.....Schumann
So rasch wie Möglich, Andantino, Scherzo, Rondo.
(a) Nocturne, op. 63, No. 1, B major; (b) Etude, op. 10, No.
5, G flat major; (c) Two Preludes, op. 28, Nos. 20, 24; (d)
Mazurka, op. 7, F minor; (e) Third Ballade, op. 47, A flat.....Chopin
Invitation à la Danse, op. 65, D flat.....Weber

In speaking of a concert given by Miss Clark in these columns last week it was inadvertently stated that Miss Emma Clark was responsible for the affair. It should have been Miss Ella Clark.

The LaGrange paper in speaking of the concert said:

Miss Ella M. Clark's complimentary concert, with the assistance of Arthur Burton, baritone; Emil Liebling, pianist, and Adolf Wiedig, violinist, all of Chicago, Friday evening in the Guild Hall of Emmanuel Church, was a very notable event. It is not often LaGrange lovers of music have an opportunity of enjoying a program rendered by such finished artists.

Miss Clark's performance of the group of three numbers were well interpreted and skillfully played. The Concerto with Mr. Liebling

was rendered with exceeding brilliancy of execution, tone and artistic finish.

Mr. Burton who has just returned from Europe, where he has been studying for several years, has a voice of fine quality, and sings with artistic finish.

Messrs. Wiedig and Liebling are gentlemen of whom we all are very proud, and are well known in Chicago and LaGrange as concert virtuosi and teachers of violin and piano.

Miss Anna Sawyer was the accompanist.

Notwithstanding the steady downpour of rain every seat in the audience room was filled, several prominent people from Chicago, Hinsdale and Western Springs being noticed.

In the above notice a gross injustice is done to one of the most prominent musicians of Chicago and who for upward of twenty years has held a foremost place as a vocal teacher. The notice states that "Mr. Burton has just returned from Europe, where he has been studying several years." I heard Mr. Burton last year at the studio of Frank T. Baird, with whom he had studied several years. Afterward Mr. Burton went to England, when Mr. Baird introduced him to Shakespeare and other English musicians, with the result that young Burton remained in Europe until the past month. But he is a pupil of Frank T. Baird, and acknowledges that his method and tone production were obtained from Mr. Baird and none other. It is only one more instance of idiocy on the part of friends who think acknowledgment to an accomplished American teacher is *infra dig.*, preferring that the aspiring musician be known as a pupil of an oftentimes, in comparison, ignorant foreigner.

Miss Ida Simmons, the pianist, is visiting her parents in Kansas City, Mo., preparatory to an extensive tour throughout the West. Her season opened with a recital at Kansas City last Friday, upon which the following criticisms were received:

To those who heard Miss Ida Simmons for the first time at Lyceum Hall last night her playing may have been a surprise; but to those who remembered her earlier piano work, her fine and even interpretation of a long, varied and exacting program was merely a fulfillment of expectations. Miss Simmons had the satisfaction of playing before a discriminating audience and the further satisfaction of being enthusiastically received. What with many recalls and many flowers she was given something of an ovation.

The dominating element of Miss Simmons' playing, after hearing her in a program thoroughly representative of recital music, would seem to be a fine musical appreciation, with the technical skill and the artistic discrimination to interpret the best musical quality of a composition. She is not what would be called an "electrical" player. She does nothing for mere effect. In fact, she does less than the score and traditional readings would sometimes permit in the way of brilliant embellishments; but her playing is distinctively refined and keenly intelligent.

In her first number, the Chopin Sonata, op. 53, Miss Simmons began somewhat methodically, but she gained spontaneity as she progressed from the eccentric time of the first movement into the freer measures of the Scherzo and the broad tone and plaintive melody of the familiar Funeral March, and she finished the number so admirably as to quicken expectation in the remaining Chopin numbers. These were the Ballad (47), the Mazurka and the C sharp minor Scherzo, and all were played with exquisite taste. The last of these was particularly well interpreted, for in the playing of it both the musical beauty and the fanciful form were nicely preserved. In her Chopin music Miss Simmons displayed especially fine tone, as she did later in the second movement of the Schumann Fantaisie and the Brahms Intermezzo. Indeed, tone is one of this player's strongest points, although her method is so refined that, to the casual observer, tone quality is not one of the most conspicuous characteristics of her work.

A fine exhibition of grace and dexterity—but always with a perfect preservation of musical quality—was given in Moszkowski's "The Juggleress" and MacDowell's "Witches' Dance."

Miss Simmons gave her audience one of the most delightful evenings that the concert stage of Kansas City has afforded in a long time. She is versatile, conscientious and finished. It is only appropriate to say, also, that she has a most engaging personality, for that is not an unimportant factor in the success of an artist.—Austin Latchaw.

It was a restful program, yet one of brilliant points and scintillating beauty, which Miss Ida Simmons played in Lyceum Hall last evening, and the occasion resolved itself into a quiet musical love feast in compliment to the fair pianist, who returns to her former home after several years of study abroad. Chopin's Sonata, op. 35; a group of three numbers by the same composer; Schumann's Fantaisie, op. 17; d'Albert's Gavotte and Musette, Schütt's "Etude Mignon," two dainty bits by Moszkowski, an intermezzo by Brahms, MacDowell's "Witches' Dance" and the Liszt arrangement of Schubert's "Hark, Hark, the Lark!"—these were her numbers, and in all were grace and charm and the clear lead and influence of facile technique. At times there were suggestions of lack of sufficient poise and deliberation and, perhaps, of dynamic power, but the whole was so well rounded, so sincere and so full of musicianly feeling that the adverse things were lost in the appreciation of those good, and abundantly in evidence. A singing tone and rare sympathy for the poetic side are marked characteristics of Miss Simmons' style. Aside from her playing she has an attractive personality and everything she does at the piano is in the simplest and most unaffected manner. Her audience gave her a cordial reception when she appeared, and after the close of the program insisted on an encore, Chopin's Waltz in C sharp minor.

Miss Simmons plays in Topeka to-night, at the Kansas State University in Lawrence November 2, in Leavenworth November 6 and in Atchison November 8.—Kansas City Star.

SHOWS HERSELF AN ARTIST.

MISS IDA SIMMONS DISPLAYS MUCH ABILITY AS A PIANIST.

Miss Ida Simmons, in her piano recital last night, proved herself a pianist of more than ordinary powers, and she is welcomed as an artist among Kansas City's best musicians.

As a pianist, though Miss Simmons has limitations, the chief of these being strength, the clarity and beauty of touch and musicianly interpretation of the heaviest numbers on her program leave little more to be desired.

The influence of her Berlin teacher, Raif, is evident in the refinement and delicacy of Miss Simmons' work.

In the Chopin Sonata the Scherzo and the ghostly presto movements were done best. Musicians who had expected nothing of new interest in the somewhat hackneyed A flat Ballade beamed approvingly when a new effect was brought out by a middle voice, for it is no less a pleasure to find a new beauty in an old friend than to be challenged by newer charms. That Miss Simmons is not merely a player of the lighter classics was shown in her reading of Schumann's Fantaisie, for it was played with a clear understanding of the many voiced musician.

MacDowell's "Witches' Dance," d'Albert's Gavotte and Musette and the two scintillating bits from Moszkowski's pen were the best played of modern pieces. Schubert's Serenade was sacrificed in its musical content by being taken at too fast a tempo. Miss Simmons gave Chopin's C sharp minor Waltz in exquisite style as her encore.—Kansas City Times.

Some of the Southern cities are rich in the number of women's musical clubs, but there are few as progressive as the Beethoven Club, of Memphis, of which Mrs. Napoleon Hill gave such an excellent account at the Federation in St. Louis some months ago. Tuesday the thirty-eighth artists' concert was given, for which Mme. Ragna Linné, of Chicago, and Mrs. Clara Murray were engaged. Of Madame Linné a Memphis newspaper says:

Mme. Ragna Linné possesses a voice of splendor and charm; it possesses also intonation and subtle power. Last evening she sang to great advantage in a room well adapted to vocal music and before

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an audience of connoisseurs. Her voice is a remarkable one, not difficult to classify. The lower register is full of rich, warm color, but it is in the higher compass that its true beauty is shown. She sang an aria of Massenet's with such a fullness and striking brilliancy that she was urged to repeat it. In Schumann's "Devotion" she also showed to much advantage. This aria of dramatic style of the highest school requires a soprano of great range, well sustained, and especially of great dramatic talent. She accomplished this perfectly, and it was in this that she showed herself to be a dramatic singer of unusual quality, method and fire. A noble breadth of style was distinctly aroused. The impression was most favorable, and she sang throughout in a way worth listening to, and, in addition to all of this, there is about her a certain large dignity of expressiveness that is essentially convincing and far removed from the ordinary temperament. It was this which gave to even the more commonplace numbers an importance not usually noticed.

* * *

Max Bendix is touring the country, and with his artistic work is obtaining recognition as the finest American violinist.

The Colorado Springs Gazette says:

Mr. Bendix's playing was indeed enjoyable. Each number showed the artist and musician. The greatness, breadth and magnetism of this artist were shown in his first number, the Mendelssohn Concerto in E, and he played it to perfection. The Andante was sufficiently in the Mendelssohnian spirit, and was given with splendid understanding. Mr. Bendix's technique is perfect and beyond criticism, and he procures a tone so full and musical that one is held as though under a magic spell. In the heavier numbers Mr. Bendix's work was excellent, and the smaller selections were rendered in a delightful and entertaining manner. The work of this man is so satisfying—his program was a difficult and diversified one, and he proved himself equal to the task of giving it an enjoyable interpretation. There is nothing uncertain in Mr. Bendix's playing. He plays with confidence and assurance. There is a decisive and emphatic air about it. His periods are well accentuated, and his phrasing never lacks definiteness.

An enjoyable concert, and one deserving of a much larger attendance was that given by the Max Bendix Company last evening at the First Baptist Church. The audience was deplorably small, but enthusiastic, and the participants were most gracious in responding to recalls. Mr. Bendix is recognized as one of the leading violinists of America, and his playing was a treat. It is vigorous and clean, artistic to a high degree, and marked with great smoothness, surety and brilliancy. His touch is firm and true, and the tone he draws from his instrument, wonderfully rich and beautiful. He played the Andante and the finale of Mendelssohn's Concerto in E in a masterly way, which was received with frequent bursts of applause. He played also "Au bord du Danube," "Worms," "Elfenland," Popper-Bendix, and Hubay's "Carmen" Fantasia with life and feeling and with marvelous execution and skill.

The audience was large and enthusiastic enough to demand encores from each artist and double ones from Bendix and Mr. Carberry.

Mr. Bendix is a violinist of exceptional ability, plenty of technique and an emotional temperament, that impart life and feeling to his playing. His tone, in the cantabile passages, was noticeably fine, broad and rich, with the beautiful singing quality so necessary. He played the Vieuxtemps Concerto in D minor, No. 4, a selection requiring both brilliancy and tenderness of tone; "Albumbblatt," by Wagner-Wilhelm, and Mazurka—the latter an odd little conceit by Zarzycki—were very pleasing. His achievement of the evening was in the "Air Varie" ("Theme Originale"), by Wieniawski. The composition is an exacting test of a violinist's powers. Mr. Bendix met all demands with an assurance and confidence quite delightful. Mr. Bendix has a few mannerisms that detract somewhat from the enjoyment of his playing. He does not need to sway and bend over, as he does, to convince an audience of his strong musical temperament, for that is evident as soon as he touches his instrument.—Minneapolis Times.

Mr. Bendix played the Concerto in D minor, by Vieuxtemps, with the skill of a master. At times the music was imperious; at times it was pleading. The difficult andante movements were handled in a marvelous manner. Mr. Bendix has few rivals in the matter of bowing. His technique is even better than his interpretation, if that were possible. Zarzycki's Mazurka was the choice of the audience

among his numbers. He played this with all the caprice, dash and insouciance requisite, and the audience would not allow him even to finish it before it showed its delight. The "Air Varie," by Wieniawski, was another gem.—Minneapolis Tribune.

Of Frederick Carberry, the Chicago tenor, who is on tour with the Bendix Concert Company, the Minneapolis Tribune says:

Mr. Carberry was easily the favorite of the evening, owing in some measure to his attractive personality, though Max Bendix himself has a host of friends. Mr. Carberry's first number was "How Many of Thy Hired Servants," from Sullivan's "The Prodigal Son," and he rendered it with a simple pathos and expression that reached the heart. "Thanks for Thy Hand" was his most finished selection, if it is excepted the dainty little chanson he sang for encore. Power and passion were shown in the former, lyric, love and fascination were in the latter. Mr. Carberry is entirely without unpleasant mannerisms. He can act as well as sing, and it is to be supposed that he would find rare favor in opera.

The Minneapolis Times has the following:

Frederick Carberry, the tenor, shared the honors with Mr. Bendix. Mr. Carberry's three former appearances in this city won him a high place in the public's estimation, and last night he was accorded an exceedingly warm reception. Mr. Carberry's voice has the same virile quality that so carried his former audiences, but he has developed very much indeed in artistic finish. He sings with such a sincere love for his songs, such intelligence, such a variety of tone color that he invariably touches the hearts of his listeners. Mr. Carberry knows how to sing English, too, a rare accomplishment among singers at present, and his enunciation is perfect. Not one word of his songs was lost last night, and the exquisite art and finish with which he sang them made them the most delightful features of the evening.

He sang "How Many of Thy Hired Servants," from Sullivan's "Prodigal Son," with beautiful conception and interpretation of the text. "The Rosary," by Nevin, sung with deep tenderness, and "Thanks for Thy Hand," by Grieg, interpreted with dramatic force, were his other solo numbers. He sang a Mendelssohn duet with Miss De Sellem.

Mrs. Bloomfield-Zeiser leaves Chicago for Europe December 1, and will make but one appearance this season in America. This will be December 4, with the Boston Symphony Orchestra. Studying with her at present are several clever young pianists, among whom is Miss Bertha Perry, who for a few months went to Vienna for study with Leschetizky. Evidently she is one of the many who determine that a good musical education is obtainable in Chicago as elsewhere, and at a smaller cost.

Arthur Dunham has been engaged as organ soloist at the tenth anniversary celebration of the opening of the Auditorium. This will also be the fourth orchestral concert of the season. Mr. Dunham will play "Fantaisie Triomphale," by Dubois.

Emil Liebling is to give recitals at Des Moines, Terre Haute and Nashville.

Harry Dimond will give a violin recital Tuesday afternoon, November 7, under the auspices of the Joseph Vilim American Violin School, in Kimball Rehearsal Hall. He will be assisted by H. Burgess Jones, baritone.

The Bureau of Associated Charities announces a concert to be given November 11 at Central Music Hall. There is a long list of patronesses, the attraction being English folksongs and ballads.

A clever little pupil of Mrs. Rose Case Haywood gave a piano recital Thursday night. Gladys McGowan is only twelve years of age and is reported to be quite gifted musically. The advantage of study with Mrs. Haywood is likely to make her a bright pianist, but, for the most part, children's recitals are among the things to be avoided and discouraged.

Constance Locke-Valisi in St. Paul is regarded as a

great acquisition, judging by the various comments in the newspapers in the Twin Cities:

"Mme. Constance Locke-Valisi will give a studio recital for her pupils the last of November, at her rooms in Raudenbush Hall. Her paper on 'Piano Touch and Technique,' which was written for the woman's department of the M. T. N. A., which held its convention in New York, will also be read."

The St. Paul Globe, in speaking of Constance Locke-Valisi, says:

Mme. Constance Locke-Valisi has located in St. Paul, having been obliged to leave Chicago because of the severe climate. She is really a great musician, and will be a charming addition to this city. She was for years one of the piano teachers of the American Conservatory, and comes to St. Paul to teach.—St. Paul Globe.

Mme. Constance Locke-Valisi accompanied Miss Keller. It was Madame Valisi's first appearance before a St. Paul audience, and though the subordinate capacity of accompanist gives room for little display the pianist showed last night that she possessed not only musicianly skill, but sympathetic insight.—St. Paul Dispatch.

Miss Keller was accompanied on the piano by Mme. Constance Locke-Valisi, who appeared last evening for the first time before a St. Paul audience. That Madame Locke-Valisi has more than ordinary ability as an accompanist cannot be questioned, for she is able to subordinate her own individuality, making it a strong support for the singer.—St. Paul Dispatch.

Constance Locke-Valisi, who, since last May, has been resting in St. Paul, which her convalescence necessitated, will, owing to the unsuitable climate of Chicago, locate in the Northwest, and continue work which has placed her in the first ranks of Eastern musicians. Madame Locke-Valisi was formerly on the staff of teachers of the American Conservatory, Chicago. Besides her reputation as a pianist and teacher, special recognition has been given to her exceptional talent as an accompanist, many of the best known singers being responsible for warm praise of her work. Those who heard Madame Locke-Valisi Tuesday evening, when she did so much to insure the success of Miss Marion Franklyn Keller's recital by her artistic accompanying, must have felt that they were listening to an artist of more than ordinary ability.

Walter Logan, under the direction of Florence Hyde Jenckes, has been engaged to play at Savannah, Mo., November 3; Chillicothe, Mo., November 4; Rockport, Mo., November 6; St. Joseph, Mo., November 7, and Waterloo, Ia., November 9.

At the Beethoven Club, Memphis, Clara Murray scored a splendid success. In commenting upon her work the Memphis Times said:

Mme. Clara Murray, the other artist, introduced herself and harp with immediate success. There are few real artists who understand the harp as it should be understood. There was in her work a soft, delicate touch which exercised considerable power. Her program gave scope for varied talent. The interpretation given of Godefrid's "Adieu" was surprising. There could be distinguished the most deftly picked chords and the nice effect of double stopping necessary to voice the interchanging melodic themes, all of which was done brilliantly and with dash and rhythm.

The entire program was a pleasing one, and adds another to the long list of brilliant concerts given the local public by this progressive organization.

MUSICAL EVENTS IN QUINCY.

Mrs. Dudley Tyng will appear next Tuesday evening in the second concert of the series given under the auspices of the Quincy Conservatory of Music. Mrs. Tyng made a most favorable impression in Quincy last June at the meeting of the Illinois Music Teachers' Association.

A reception was given Thursday evening in the Con-

Clara Butt.

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The aim of the method is to eliminate the drudgery of music study and to give a fundamental, systematic and logical musical education in a natural and pleasurable way. In one year and a half Miss Fletcher has instructed 170 teachers, and the demand for the method is greatly increasing. All the materials required in teaching are patented and can be obtained only by taking the course of study with Miss Fletcher. For particulars respecting normal classes or children's classes apply

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servatory Hall to Mr. and Mrs. Hermann A. Zeitz. There was a large and fashionable attendance.

The first semi-annual festival of sacred music was held last Sunday evening at the Congregational Church, Walter Spry organist. Among the important numbers were "Suite Gothique," for organ, Boellmann, and Andante from Quartet, op. 47, from Schumann.

FLORENCE FRENCH.

[For Late Chicago News see another column.]

The "Local Effort School" in Piano Playing.

WE have heard much of the "local effort" school in voice culture. Let us for a moment consider the many schools of this class in piano playing. By "local effort" is meant the conscious direction of the thought to some particular portion of the body. In piano playing the "local effort" schools call the attention to the position of the hand, the manner of attacking keys, muscular condition, &c. In voice culture, to the larynx, to the tongue, to the diaphragm. Now if it is right to use local effort in piano playing, it must also be right for voice culture and for all other branches of this and every other art.

For principles which are true cannot be applied to one art and not to another. If you wished to study painting and your teacher told you that you would not be allowed to draw or paint for several months, but that you must go through certain motions with the arms and hands every day, and that by so doing you would at the end of a given period of time be able to produce beautiful effects on the canvas, what would you think of him? And yet is not this exactly what these "local effort" schools are doing in music?

There are without doubt thousands of piano teachers who teach touch by telling the pupil to drop or put the finger down in a certain way, and I hear many of you who read this say: "Why certainly you must teach touch in this way!" Then I say you must tell your student of painting that by making certain motions with the arm or hand and approaching the canvas in a certain way he will produce a certain effect, and what if by such a conscious process the effect should be beautiful, would it be his?

LOUIS ROWELL.

SAVANNAH, Ga., October 26, 1899.

Pianola in Chamber Music.

AS already announced, the Pianola will be part of the performance at the Kalthorn Quartet at Mendelssohn Hall on Wednesday evening November 15. The manufacturers in making the announcement says this:

The object of this recital is a public demonstration of those features of our instruments which may be said to have an art character and significance, and thus serious musical importance.

It will be shown (1) that the Pianola represents a new type of musical instrument; (2) that it gives a musical result—somewhat different from hand playing, but none the less interesting on that account; (3) that this result is a new thing in music, with defects and excellencies all its own; (4) that, in the words of Emil Sauer, "it does not all represent an illicit expedient, but on the contrary opens up a new perspective to the virtuoso and musician."

Vocal and Operatic School.

The Vocal and Operatic School has issued a prospectus which describes what it is and outlines its work for the future. This new institution, which purposes to do educational work of a high order, is under the direction of Madame Dotti and Mme. Marie Cross-Newheaus, experienced teachers and singers. The session, which began October 15, will close the 15th of next June. The school's prospects are bright.

Harry Luckstone.

HARRY LUCKSTONE, who has been on the stage since he was a boy, recently made his first appearance with the Castle Square Opera Company as Escamillo in "Carmen." His singing and acting have received warm praise from the music critics of the daily press, and he has already become a favorite with the audiences which nightly crowd the American Theatre.

The subject of this sketch is a native of Baltimore, but most of his life has been passed in New York. When a mere boy he sang well, and as a member of the Young Apollo Club toured this country. He early evinced a predilection for the stage. His professional debut was made in the production of "Pepita," in which Lillian Russell figured prominently. Later he joined the Harrigan & Hart



HARRY LUCKSTONE.

Company, and after a term with this organization was engaged by Lawrence Barrett for his production of "Rienzi." For eight years Mr. Luckstone was a member of one of Hoyt's companies. During the last two seasons he has been with the "Bride Elect" Company. It will be seen that he has had a long and varied experience, especially in comic opera.

A representative of THE MUSICAL COURIER had a pleasant chat with Mr. Luckstone a few nights ago behind the stage of the American Theatre. "I cannot remember the time," said he, "when I was not interested in singing and the stage. I made my first appearance in public when a mere boy, and since then have been singing nearly every season. I take pride in the fact that I am an American singer; that I was taught by an American teacher. I have never studied abroad. The only teacher I ever had is my brother Isadore, whom I regard as second to none. Any success I have won before the footlights I ascribe wholly to him. He was exceedingly patient and painstaking with me, but

also very strict. I studied hard with him, and he trained my voice and made it what it is. I think it only right that I should make this acknowledgment.

"Until I became a member of the Castle Square Opera Company I had never appeared in grand opera roles, but had sung much in comic opera. I am much gratified at the generous recognition my humble efforts have received. The public is exceedingly kind to me, and I appreciate the complimentary notices regarding my work which have appeared in the local press. I am passionately fond of grand opera. I am in love with it, and all the earnestness of my nature is enlisted in the work."

The Castle Square Opera Company has absorbed much of the best talent in this country, and already employs most of the American singers of note. In Harry Luckstone it has a singer of exceptional ability, one whose popularity grows all the time.

Mrs. L. P. Morrill's Studio.

"The handsomest studio I ever saw," was the exclamation of a recent visitor to Mrs. Morrill's apartments at the Chelsea on Twenty-third street, this city. And it would seem as if the words thus spoken were fully carried out when one sees what taste, refinement, artistic ideas and handsome furnishings have accomplished.

The studio proper is a very large room on the tenth floor of the Chelsea, with windows overlooking three sides of the city. The ceilings are very high, and the room, having formerly been occupied by an artist, was decorated in a manner that has lent itself remarkably well to the color scheme which Mrs. Morrill has carried out.

The walls and frieze of the room are in shades of green, the frieze having a large conventional design in white of arabesque. A shelf runs along the lower side of the frieze and the walls below are of a darker shade of the frieze green. The woodwork is mahogany and all the draperies, curtains, portières, rugs and coverings of cushions and chairs carry out these colors in different shades.

Some handsome paintings, engravings and water colors are hung in advantageous positions, and the first glimpse of the room gives one the idea of its being the home of a woman of great refinement and culture. That such is the case all who know Mrs. Morrill will admit, for it is seldom that a more charming personality is met with than that of this high bred woman. As a teacher Mrs. Morrill has made more than the usual success, as may be seen by reference to the large number of her pupils who now occupy positions of importance in colleges, schools, churches and wherever musicians are engaged.

Since coming to New York Mrs. Morrill has renewed her acquaintance with many of her pupils who are living in this and neighboring cities. All are warm in their welcome, and feel that in having such a teacher New York city is to be congratulated.

Evta Kileski.

Some time during the month of November, it is expected that Evta Kileski will be heard at one of the Sunday night concerts in Carnegie Hall, thus enabling the New York public to hear this fine singer. Mrs. Bradbury has sung in oratorio and concerts outside of the city, being well known as a fine musician, whose work is always of the highest order, but this will be her first New York appearance, and much interest has been expressed to hear her.

Mrs. Bradbury's interests are in the hands of Victor Thrane, under whose management the series of Sunday night concerts at Carnegie Hall are being given.

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THE MUSICAL COURIER.
86 GLEN ROAD, ROSDALE, TORONTO.
November 3, 1900

PETSCHNIKOFF has been engaged for the Toronto Male Chorus Club's annual concert, which will be held in Massey Music Hall on February 15. The other artists have not been announced, with the exception of Lachaume, who will accompany the distinguished violinist. J. D. A. Tripp, conductor, has selected a very attractive program, and his chorus, which is larger than ever, will again delight the public. Indeed, the singing of this organization is so acceptable that the fact that its appearances are confined to Toronto is deplorable. The club might well visit other cities, including Montreal, Buffalo and Hamilton.

J. D. A. Tripp will give one of his brilliant piano recitals in Association Hall on the evening of November 7. Miss Lillian Littlehales, 'cellist, and Miss Violet Gooderham, vocalist, will assist.

Miss Florence Marshall, pianist, will make her Toronto debut at the Watkin Mills concert in Massey Music Hall on December 1.

Students of Toronto University this week presented the "Midsummer Night's Dream" at the Princess Theatre. The dramatic part of the performance was in charge of

H. N. Shaw, and F. H. Torrington conducted incidental music and overture.

Miss Eva Janes, a Canadian pianist who has lately returned from Europe, gave a recital in St. George's Hall, on Saturday evening last, when she was assisted by her cousin, Miss Temple Dixon, dramatic reader. The local papers speak in exceedingly high terms of Miss Janes' interpretation of a fine program, which contained compositions by Bach, Beethoven, Mendelssohn, Brahms, Rubinstein and Chopin. It is to be regretted that a more adequate account cannot be given here, for this paper's representative was not advised of the event, and consequently was not present.

Mrs. H. W. Parker, soprano, a valued member of the Toronto Conservatory of Music's staff, announces that she will accept concert and oratorio engagements in the United States as well as in Canada, where she is well known. Mrs. Parker is the leading soloist at St. Andrew's Church, where much attention is paid to the musical part of the service.

Mme. Anna Farini, diplomée Leipsic Conservatoire, pupil of Paul, Reinecke, Klindworth and Liszt, has made her home in this city and will accept a limited number of piano pupils at her studio on Church street. Madame Farini is an artist.

The Canadian novelist Gilbert Parker, having been duly honored with a degree from Trinity University, Toronto, returns to London Dr. Gilbert Parker.

Read this; it appears in the *Globe* of to-day:

The new syllabus and music for the spring examination of the Associated Board (of the Royal College of Music and Royal Academy of Music, London, England) is now being distributed from the local office in Montreal, having been reprinted on account of the loss of the whole of the board's papers and effects in the Scotsman.

Most cruel fates! Can it then be true that ye, too, are opposed to this introduction of English examinations into Canada?

Continuing the *Globe* says:

The report that the board had withdrawn their autumnal examinations is entirely erroneous, as owing to the expenses attaching to sending out an examiner from England only annual examinations in the spring of each year were ever contemplated (though the theory examinations may be held at any time). Sir George Martin, the noted organist of St. Paul's Cathedral, who has been examining for the board at the Cape, has promised, if his engagements permit, to fulfill the same duty in Canada as regards the theory examinations for 1900.

So the examination controversy is ended. With imperial majesty the board claims willing (?) Canada as its sweet heritage.

And Canada? Really, it may seem strange, but Canada does not appear to have sustained any great blow. After all, associated board and earthquake do not seem to be synonymous terms.

"Julian Durham" writes from Vancouver, B. C.:

Mr. and Mrs. W. Edgar Buck have taken up their residence in Vancouver. Mr. Buck, who is well known in Toronto, Ottawa, St. John, &c., has formed a vocal society of fifty voices for the study of part songs, and Mrs. Buck has opened a kindergarten and classes in French.

"The Pirates of Penzance" was given by the amateurs of Vancouver on October 19 under the direction of T. V. Twinning. Mr. Morse, the "Orient Tenor," sang the role of Frederick.

The visit of the Boston Lyric Opera Company to Vancouver was most successful. They gave a repertory of eight operas before large audiences.

It was Fred Warrington, not Torrington, who took the place of Max Heinrich and Arthur Beresford as described in last week's account of the festival.

Mr. Torrington announces that the festival chorus will sing "The Messiah" at Christmas time, and rehearsals begin at once.

Arthur Friedham's recital will take place in Association Hall on November 16.

MAY HAMILTON.

Women's Philharmonic Society.

At a special meeting of the executive council of the Women's Philharmonic Society, held in Carnegie Hall, October 30, Mrs. Lowell T. Field was elected president, to fill the vacancy caused by the resignation of Mrs. M. Fay Peirce. The following vice-presidents were also elected: Mrs. John Elliott Curran, Mrs. Frank Avery, Miss Lily Place, Mme. Evans von Klenner and Mrs. Emil L. Boas. A number of concerts and reunions will be held by the society during the winter.

Marie Parcello is chairman of the press committee.

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Boston Music Notes.

BOSTON, Mass., November 4, 1899.

MISS CAROLYN BOYAN, who has just returned from California, received offers for four good choir positions in San Francisco and Oakland, but she declined them all as she preferred to return to the East. Miss Boyan will reside in this city, where she will resume her studies with Miss Anna Miller Wood and also assist that busy teacher in her work. For the past seven years Miss Boyan has been under the instruction of Miss Wood, at first in San Francisco and afterward in Boston.

She has just been engaged at Grace Episcopal Church, Providence, R. I., as contralto soloist. This is one of the most important positions in that city, and the selection of Miss Boyan speaks volumes for her voice and for her teacher. It is probable that she will take a studio in Providence, where she will be from Friday to Monday, possibly Tuesday, and will receive pupils there; in fact, she has already been offered pupils. In the near future she will give a recital in Providence. Miss Boyan's summer in San Francisco has been most successful, as she sang in church all the time she was there—from May until October—and gave a concert just before leaving for Boston. As Miss Boyan's vocal instruction has all been received from Miss Anna Miller Wood, it is only natural that the teacher feels highly gratified at her pupil's success. It is a matter of congratulation to both of these clever young women that Miss Boyan has met with such success in her chosen profession.

Myron W. Whitney's new studio on Boylston street, No. 402, is a fine large room at the back of the house, where absolute quiet is obtained. Owing to the removal of trains from the Park square station the noise that was formerly so objectionable a feature of that part of the city is entirely done away with. In fact, it looks like a deserted village now to look out upon the abandoned tracks. It is, however, a great gain for the teachers and musicians who inhabit the studios from Church to Dartmouth street, and Mr. Whitney has availed himself of this by changing his room. His studio is sunny, bright and pretty, and there he is busy certain days in the week when he comes to town to meet his pupils. Myron W. Whitney, Jr., is following closely in his father's footsteps, being a well-known and favorite singer. He has just removed to New York. During the summer he gave some very successful concerts at Bar Harbor, Pomfret and Lenox. Later in the month he will give a concert at Steinert Hall, this city. He will also give a series of concerts in New York with Arthur Whiting, but will return to Boston to fill engagements in oratorio this winter. One of the finest recitals ever given at Lenox was the one Mr. Whitney gave last week with Victor Beigel and Mrs. Baldwin.

The Wagner Club of Wellesley College is this year one of its most popular organizations, having a membership of 200. The winter's program, as planned by Prof. Margaret Muller and Prof. Carlo Wenckebach, promises well. The introductory lecture will be given in English on "A Pilgrimage to Bayreuth," with musical selections. The second evening will be spent in listening to interpretations of the "Flying Dutchman," "Lohengrin" and "Tristan and Isolde." Later there will be subjects from "Parsifal" and other features.

Gertrude Walker, the well-known soprano, is a native of Salem, Mass., that city which has produced many artists. She comes from a long line of musical ancestry, her father and uncle being organists in Eastern Massachusetts. Miss Walker's voice is a mezzo-soprano, extending from low A to high E, and is adapted to both dramatic and to lyric music. She has had the benefit of training under Mrs. J. H. Long, who was a well-known singer. After Mrs. Long's death, Miss Walker studied oratorio and German songs with Carl Zerrahn. Her voice is exceptionally pure and mellow, and her technic is almost flawless.

J. Melville Horner, baritone, will leave Boston the last

of next month for a short recital tour, extending as far West as Pennsylvania. He will be soloist at the first concert of the Harvard Musical Association and will also be one of the soloists in the January performance of "The Messiah."

Miss M. B. Hartwell, one of the Boston teachers of the Fletcher method, receives pupils in her apartments at Hotel Oxford.

Charles Albion Clark, the pianist, is as usual very busy with pupils. His studio, 149A Tremont street, is attractive, being ornamented with many pictures from his own brush.

A pupil of Myron W. Whitney has just made a decided success in London, and has been re-engaged for most of the principal festivals to be given in England during the year. His voice is said to resemble greatly that of Mr. Whitney. The gentleman in question is Thomas Daniel, an Englishman by birth, who lived for a number of years in Boston, where he studied with Mr. Whitney.

Sig. Augusto Rotoli has taken apartments for the winter in the Exeter Chambers. Madame Rotoli and their little daughters are to spend the winter in Rome.

Mrs. Ernestine Fish, who has been making such a tremendous success abroad with her singing, is expected to reach this country some time in the early part of December, it is said.

Arthur Whiting opens his fourth season of Sunday afternoon chamber concerts on Sunday at Grundmann studios. The dates of the other recitals are December 31, January 14 and February 4.

Boston Symphony Orchestra.

NOVEMBER ITINERARY FROM DATE.

Arrive New York, Depot Central Railroad of New Jersey, Wednesday, November 8, at 7 A. M.

Matinee at Carnegie Hall, Wednesday, November 8, at 2:30. Concert at Carnegie Hall, Thursday evening, November 9, at 8 P. M.

Concert at Academy of Music, Brooklyn, Friday, November 10, at 8 P. M.

Concert at Academy of Music, Philadelphia, at 8:15 P. M., November 11.

Pittsburg.

THE first Pittsburg Symphony Concert took place at Carnegie Hall there last Wednesday. Schumann-Heink sang the Rienzi aria which she sang here at the Metropolitan the Sunday night previous. Sakuntala overture and Raff's "Im Walde" symphony were the leading numbers. The attendance was satisfactory. Mr. Victor Herbert conducted.

Clarence Eddy.

On the afternoon of November 8, under the auspices of the American Guild of Organists, Clarence Eddy will give an organ recital at the South Church, Madison avenue, corner Thirty-eighth street, this city. He will play the following program:

Toccata in F.....Bach
Pastorale, L'Angelus (new).....Starnier
Scherzo (new).....Hoyte
Concert Overture in F flat (new).....Faulkes
Adagio, from Third Symphony.....Saint-Saëns
(Transcribed by Emile Bernard).
Grand Chœur Dialogue.....Gigout
Capriccio, La Chasse.....Pumagalli
Menuet in G.....Borowski
(Arranged by Dr. Charles W. Pearce).
Pastoral Interlude, op. 32, No. 4.....Parker
(Dedicated to Clarence Eddy).
Burlesca e Melodia.....Baldwin
Toccata di Concerto (new).....Bossi
(Dedicated to Clarence Eddy).
March and Chorus from Tannhäuser.....Wagner
(Arranged by Homer N. Bartlett).

Silas G. Pratt's Work.

THE West End Private School of Music, which is under the direction of Silas G. Pratt, has begun its winter season with a large attendance of pupils. Two free scholarships are offered. These will be decided by competition. One of these is offered by William Childs, Jr., of Basking Ridge, N. J., and the other is the gift of the school itself.

Having been a pupil of Theodore Kullak the elder, Franz Bendel, and two summers with Franz Liszt at Weimar, and having had a wide experience as a teacher, Mr. Pratt brings to the assistance of his pupils a fund of practical knowledge. A special feature of his method is the instruction in harmony and its practical application to the study of piano music. This is a valuable assistance to mental comprehension and memorizing, so essential to independence, good style and artistic finish in the performance of piano music. The endeavor is continuously made to render the mechanical side of the art as musical as possible, instead of making the performance mechanical, the intention being to cultivate the æsthetic instinct in the advancement of the pupils, as well as giving them the requisite technical skill. Playing from memory is insisted upon, special attention being given to artistic style, finish and poetic content of music.

Pupils' concerts arranged every month. Ensemble class for practicing four hands and improving reading at sight, free to all pupils taking three or four terms each year. Mr. Pratt's concert recitals free. No lessons in class; only private, individual instruction given. A system of alternate lessons has proved very satisfactory, placing Mr. Pratt's instruction within the reach of many who might not otherwise be able to take advantage of it. In this work he has the assistance of his former pupils, Mrs. Flora Spencer Pratt and Miss E. Cora Bliss.

Recently Mr. Pratt has given several Chopin recitals, which were well attended. He purposes to give others later in the season.

Martha Miner's Musicales.

THE two musicales of Miss Martha Miner on October 11 and October 25 at the home of Mrs. Clitus S. Hoag, 262 Park Ave. were largely attended. At the first of these the following artists assisted.

Mrs. Arthur M. Abell, pianist; Mr. Arthur Abell, violinist; Mr. Leland H. Langely, baritone; Mr. A. Hobart Smock, tenor; Mr. Clarence Reynolds and Mr. Weston Spies Gales, accompanist. Miss Miner sang the great aria from Le Cid "Pleurez! Mes Teux" and songs by Edna Park, Chaminade, Kjerulf and Dvorak all of them with infinite charm and deep feeling.

At the second musicale Miss Johnstone, the violinist; Miss Mulford, contralto; Mr. Gordon, tenor and Mr. Dempsey basso and Mr. M. Bernhardt accompanist assisted and the Persian Garden was sung. Miss Miner also sang with splendid delivery the valse song from Romeo and Juliet.

First Kneisel Quartet Concert.

The first concert of the Kneisel Quartet took place Tuesday of last week at Mendelssohn Hall. The program was Haydn's in C, op. 76, No. 3, and Beethoven's in B flat, op. 18, No. 6. The Brahms Sonata in A for violin and piano was played by Mr. Kneisel, Miss Lotta Mills taking the piano part.

Prof. Louis Breitner, of Paris.

The well known pianist and pedagogue, Prof. Louis Breitner of Paris is said to have decided to make New York his home. Full particulars will be found in our Paris letters later on.

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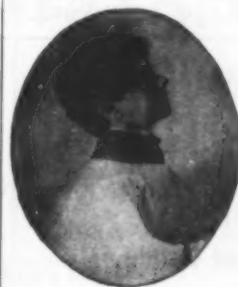
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Theodore Van Yorx.

THE rise of Theodore Van Yorx to an eminent position among American tenors fulfills THE MUSICAL COURIER's prophecy, made soon after his first definite success in oratorio and concert work. It is doubtful if within the past two years any singer of this country has made better progress in his art, and it is safe to say that the popularity of none has increased more rapidly than his. In this time Mr. Van Yorx has done much notably good work, which has received its meed of praise from the music critics and the warmest approbation of audiences. One engagement led to another, and this tenor became one of New York's busiest singers. The large number of engagements Mr. Van Yorx has already made to sing this season with choral organizations and at music festivals in various parts of the United States, will keep him frequently before the public until late in the spring. So many offers have recently been made him for appearances in distant cities that he found it impossible to accept more than a small proportion.

Mr. Van Yorx is one of the most studious and industrious of all our singers. He is exceedingly careful of himself and very methodical in his daily routine. He devotes a certain number of hours every day to practice and study, and is always "in form." At a few hours' notice he can undertake to sing in any of the standard oratorios or to do solo work in concert or recital. His repertory is as large as that of any other tenor in this country. Mr. Van Yorx has hardly yet reached the zenith of his powers; it will be years before his development is arrested. As proud as his achievements have been, it is reasonable to expect that his greatest successes lie before him.

AT THE WORCESTER FESTIVAL.

Mr. Van Yorx achieved an unqualified success at the Worcester Festival September 29, 1899, his reputation being considerably enhanced thereby. How brilliant was that success is told in the subjoined press notices:

Theodore Van Yorx, of New York, was "sandwiched" in between Madame Sembrich's two numbers. The audience liked his work immensely, giving him recalls in a spontaneous fashion and making a plain demand for an encore, which he declined.—New York Times, September 30.

Theo. Van Yorx, who faced the trying ordeal of singing between Madame Sembrich's two numbers, came off remarkably well, winning spontaneous recalls that might have justified an encore if the young tenor had not been judicious enough to decline it.—New York Sun, September 30.

Special mention must be made of Mr. Van Yorx, who sang himself into the affections of Worcester by reason of his beautiful voice and musical phrasing; in his aria, "O Paradise," from Meyerbeer's "L'Africaine," which came between Madame Sembrich's two numbers, he won personal honors, for he sang with unqualified taste and musical feeling. His voice is delicious. He declined an encore.—J. Huneker in THE MUSICAL COURIER, October 4.

Mr. Van Yorx made a pleasing impression by his interpretation of the tenor aria from "L'Africaine." His voice is agreeable and is handled with much skill, and what promises well for his career, the man feels his music; and although he feels it, he does not let his emotions choke his artistic sense of proportion. Placed in a trying position on the program, he commanded at once the attention of the audience, and held it to the end, when he was liberally and justly applauded.—Philip Hale in Boston Journal, September 30.

Mr. Van Yorx displayed a sweet, full and well trained voice in the Meyerbeer aria, and sang with intelligence and skill. He made it clear that he is an artist, for whom much may be

safely expected in the future. He made a very favorable impression.—Benjamin Wolff in Boston Herald, September 30.

Mr. Van Yorx sang sweetly and with feeling.—Boston Transcript, September 30.

It seemed almost cruel that Theodore Van Yorx had to face the ordeal of singing next. To succeed Madame Sembrich without any intermediary piece, and to be followed at once by Sembrich would have been a trial that any festival favorite might fear, and the young tenor was making his first serious appeal to Worcester audiences. He had made a pleasant impression in "The Lily Nymph," but in a minor role. Yesterday he sang "O Paradise," from Meyerbeer's "L'Africaine." He sang with ease and without affectation, displaying a voice of especial richness in its highest notes and evidencing no little temperament. At the end there was instant, spontaneous applause, unmistakable as a genuine expression of approval. Mr. Van Yorx was twice recalled with great heartiness, and it would have been excusable if he had yielded to the demand and repeated a portion of his number. It is gratifying to record that he had the good sense to decline the opportunity. His success under the circumstances is a matter for special congratulation.—Worcester Telegram, September 30.

Mr. Van Yorx was placed in an embarrassing position between Madame Sembrich's two numbers, but he held his ground manfully. His tenor voice is sweet and sympathetic, having somewhat of a baritone quality, and his upper notes are particularly gratifying for their fullness and strength. Singing the "L'Africaine" aria, "O Paradise," with earnestness and good appreciation of the meaning of the music, he thoroughly deserved his two recalls, but modestly refused an encore.—Worcester Spy, September 30.

It will be seen that Mr. Van Yorx occupied a very difficult place between two performances by such a famous soprano as Madame Sembrich. It is to his credit that he acquitted himself so well in his singing of the aria, "O Paradise," from Meyerbeer's "L'Africaine."—Worcester Evening Gazette, September 30.

Mr. Van Yorx was placed at a disadvantage by being the only other soloist with Madame Sembrich yesterday, but he did himself credit, nevertheless.—Worcester Post, September 30.

HIS RECENT SUCCESSES.

Although the musical season has scarcely begun, Mr. Van Yorx has already made a number of appearances in New York and elsewhere. His most notable performance was at one of the recent Sunday night concerts in the Metropolitan Opera House. Salignac had been billed to appear, but a cold incapacitated him, and Mr. Van Yorx was substituted at the eleventh hour. How brilliantly he sustained himself is told by the local music critics. These notices appeared in the New York daily newspapers the day after the concert:

Doubtless many were disappointed last night because Salignac had such a severe cold that he could not sing, but Theodore Van Yorx, who took the Frenchman's place, made a good substitute, and the big audience in the Metropolitan Opera House received him with much favor.—The Press.

In the place of M. Salignac, who was incapacitated by a cold, Mr. Van Yorx sang an aria and several ballads. In the latter his pure tenor voice and his intelligent and sympathetic interpretation were delightful.—The World.

M. Salignac's cold prevented his appearance, and Theo. Van Yorx took his place acceptably. The "O Paradise" aria from "L'Africaine" won an encore.—The Herald.

Mr. Van Yorx's voice and style showed to good advantage in the ballad. All the voices on the program were beautiful.—The Tribune.

Mr. Van Yorx, who was called upon at short notice to take M. Salignac's place, elected to essay as large a task as "Paradise," from

Meyerbeer's "L'Africaine," and while his voice is hardly robust enough in its middle register for such an effort, still he proved surprisingly vigorous in the high notes, and pleased the audience much. All his solos were encored.—The Mail and Express.

National Conservatory Examinations.

THE recent supplementary examinations at the National Conservatory were highly satisfactory, both in the number of applicants and the quality of talent admitted. As there have been many students in the violin classes, the National Conservatory has added to its faculty Henry Schmitt, violinist, and Fred. William Ortmann, pupil of Halir. Henry T. Finck has resumed his history of music class with the usual gratifying results. The orchestra now numbers fifty-five. Pupils are received daily, and day and evening classes are being taught. A model musical education will be gained at this thriving institution.

Ernest Gamble's Season Opens.

Ernest Gamble, the popular basso, arrived from Europe last Wednesday on the German Lloyd steamer Lahn. His recital tour is now booked almost solidly to February 1. He will have the assistance of Miss Maude Rihl, the English pianist, who toured with both Patti and Melba through Great Britain. Miss Rihl was three years with Leschetizky in Vienna, after taking all the honors at the Royal Academy. Mr. Gamble spent a large portion of the summer in France working with Sbriglia, and later in London securing new selections for his recital programs.

Clarence Eddy's Tour.

Clarence Eddy's manager, Loudon G. Charlton, who is now in Chicago looking after the Western portion of Mr. Eddy's tour, reports gratifying success. He has arranged three subscription recitals in Chicago for December 4 and 5.

Mr. Charlton is now closing Southern, Southwestern and Pacific Coast dates for January and February. Judging from his success thus far he will accomplish his purpose of booking Mr. Eddy for twenty-five weeks, thus making it one of the greatest concert tours of the season.

The Aeolian Company's Recital.

C. B. Chilton, manager of the music and literary department of the Aeolian Company, has arranged the following program for the Kaltenborn Quartet and the Pianola the evening of November 15:

Midsummer Night's Dream Overture.....Mendelssohn
D Minor Trio, for piano, violin and 'cello.....Mendelssohn
Study on Chopin's D flat Waltz.....Rosenthal
Venice and Naples.....List
Kreutzer Sonata, for violin and piano.....Beethoven
Quintet, for piano and strings.....Schumann

Achille Alberti and his wife, Mme. Helen Noldi, who for the past few months have been appearing in grand opera in Mexico and Havana, arrived in New York Sunday. Mr. Alberti left New York the same day to fill an engagement at Toronto, Canada, but will return in time to sing with Madame Nevada at Charles L. Young's Metropolitan Opera House concert next Sunday night.

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CINCINNATI, November 4, 1899.

THEODORE BOHLMANN and the Chevalier Pier A. Tirindelli, of the Conservatory of Music, gave the first of a series of seven historical recitals on Wednesday evening, November 1, in the recital hall of that institution. These recitals are a continuation of the broad scheme which they inaugurated last winter, presenting then a series of Beethoven evenings. From this standpoint of individual presentation they have now passed to the stage of a national characterization—in a somewhat historical order. The uniqueness lies in the fact that only sonatas for the piano and violin are given interpretation. The first program was presented as follows:

Sonata, No. 1, A major.....Händel
Sonata, No. 3, E major.....Bach
Sonata, No. 1, G major.....Haydn
Sonata, No. 15, B flat major.....Mozart

Beginning with Händel and Bach of a strictly contemporaneous period, Haydn and Mozart naturally followed in the most organic completeness of the sonata form.

To the student the occasion was one of rare pleasure, and the lover of the true and noble in music must have been almost equally gratified, if from a different direction.

Mr. Bohlmann and Mr. Tirindelli had thoroughly digested their subject matter and gave it an expression of completeness and refinement that proved their scholarly grasp. The ensemble was good—the violin was a little too emphatic at times, but the understanding seemed always of the best. Clean, certain phrasing marked Mr. Tirindelli's playing—the shades of meaning were not wanting in the expression. Manliness and dignity were no less a part of the technique than delicacy. Above all Mr. Tirindelli reached the very soul of the interpretation. In tone he commands just the right proportion without any exaggeration.

And Mr. Bohlmann appears to be the artistic mechanism into which Mr. Tirindelli fits. He is broad and deep and highly intelligent in his readings. He grasps an idea of the whole in his conception. For ensemble he never offends against the rules. There is a calm dignity about his playing which ever asserts the musician above the mere technician.

The Bach Sonata is technically difficult, but one admired less this phase than the genuine Bach spirit which was breathed into the interpretation.

The Händel Society is given rhythmically clear and concise, the arpeggios being delightfully sustained. A vigorous, well rounded reading was given the Haydn Sonata, which is one of the very few having only two movements. But the most polish of the ensemble playing was discerned in the graceful forms of the Mozart Sonata, which seems to be music without the effort of forms.

The audience was of the refined musical character which alone can be pleased with so classic a program.

The next evening will be exclusively devoted to Beethoven.

A series of special musical services was begun last Sunday night at the Mt. Auburn Presbyterian Church, under the direction of E. W. Glover. Selections were given from Mendelssohn's "Elijah." The quartet was made up of the following: Miss Mabel Flinn, Mrs. Nina Pugh Smith, Edmund A. Yahn and W. C. Earnest.

Mr. Van der Stucken has begun the rehearsals of the College Chorus and Orchestra with his usual earnestness of purpose. No one could be more indefatigable in this work than Mr. Van der Stucken. He labors arduously, and with his fitness for the task and his wide experience it is no wonder that the results are something of a marvelous character. Mr. Van der Stucken earns all the success he achieves.

The Marien String Quartet is an organization of fair proportions. It is composed of first-class talent, which always thoroughly prepares its work. Its repertory is not extensive, but choice, embracing some of the best numbers of the old classic and modern schools. The quartet will give three chamber concerts at the College of Music, and expects to do some concertizing during the season in other cities. Its work bids fair to compare favorably with that of the best string quartets in the country.

The sub-committee having in charge the benefit concert in behalf of the press committee of the recent Saengerfest announces the following program to be given to-morrow night in Music Hall:

Overture, Cetarra Sornaro.....Lachner
Waltz, Wiener Bonbons.....Strauss
Piano solo.....Buchheim
Selection, Simplicitas.....Strauss
Violin solo, Rondo and Capriccioso.....Saint-Saëns
Miss Nora K. Schoemer.

Largo, Thirteenth Symphony.....Haydn
Rêve du Printemps (Dream of Spring).....Clarke
Tenor solo, The Queen of Earth.....Pinsuti
Wm. H. Smith.

Overture, Rienzi.....Wagner

The deficit is likely to be covered, for it amounts to only a few hundred dollars. But what about the great deficit of \$75,000 which still rests heavily upon the executive board? Some monster concerts, which were purposed to be given in Saengerfest Hall, have been talked of, but so far nothing has materialized. Meanwhile the board is endeavoring to dispose of 100,000 tickets at \$1 each for this scheme of concerts, with the promise of giving away the Saengerfest Hall to one of the holders of these tickets and several other valuable premiums. Sic transit gloria mundi!

The Fletcher music method, a simplex and kindergarten system of teaching music to children of the ages from six to fourteen years, has been added to the curriculum of the College of Music. Miss Fletcher gave two public demonstrations in the Lyceum, College of Music, this afternoon. She was assisted by Miss Elizabeth Fell Leib and Miss Eleanor Earnest, authorized instructors of the method, and a class of children who had studied the new system.

Miss Aline Fredin, a graduate of the College of Music and one of the most talented pupils of Signor Albino Gorno, is devoting her time to teaching piano. She has established her studio at No. 332 Pike Building.

Two free scholarships were offered again this year to the pupils of Mme. Zilpha Barnes Wood. They went to these pupils, and this is the way the problem was solved: The one for voice was divided between Miss Charlotte Callahan and Jasper Kinslow. That for piano went to Miss Alma Keulman. The judges were Messrs. J. M. Brandt, Adolf Loeb and Drs. Bacharach and Locke.

The Grau Opera Company appear in Music Hall next week, beginning Thursday evening, November 9. They give four performances—"Carmen," "Lohengrin," "Faust" and "The Barber of Seville."

Edmund Yahn, baritone, has been appointed assistant to Prof. W. S. Sterling in the vocal department of the College of Music.

The first faculty concert of the College of Music will be given on November 15. Mr. Schliewen and Mr. Mattioli will be participants. The ensemble numbers will be Sonata No. 3 for piano and violin, Grieg; Adagio and Allegro for piano and viola, Schumann, and Trio, C minor, for piano, violin and cello, Mendelssohn.

The Bellstedt-Ballenberg Band has returned from its triumphs at the Omaha Exposition. Engaged for only three or four weeks, its work was so genuinely meritorious that re-engagements covered the entire term of the Exposition—eleven weeks. The programs which the band presented were like those that are prepared by a Theodore Thomas for his orchestra—they were not only entertaining, but possessed considerable educational value. Then, too, there was an admirable system followed in the consecutiveness of the programs. There was an evening devoted to Beethoven and Wagner; another to the best French composers; another to Händel, Haydn and Mozart; another to the representative Italian composers, and the last to American composers.

William Reed Dunroy, a prominent critic of Omaha, thus writes of the band: "The Bellstedt Concert Band has met with deserved success at the Greater America Exposition, coming here, as it did, August 14 for a four weeks' engagement and remaining till the close of the great show, all the time increasing in popularity and public favor. Both Bandmaster Bellstedt and the band made such an instantaneous hit with the public that the management at once re-engaged the band at the termination of the first contract for three additional weeks, but when the three weeks were up the band had obtained such a hold upon the people of the city that the management was forced to accede to the popular demand and again re-engage it for the last weeks of the big show. The strong hold the organization and its leader had made upon Omaha and vicinity was never more clearly demonstrated than during the International Musical Festival week, when the best compositions of the master minds of the world were given a splendid rendition before large and intensely enthusiastic audiences, where at every concert the enthusiasm was so great that the programs were more than doubled by the insistent encores. It is safe to say that no other musical organization has ever won its way so firmly into the good graces of the people of Omaha as the Bellstedt Band, and should it ever return to the city it will be welcomed with tremendous enthusiasm."

Oscar J. Ehrgott, baritone, and Signor Romeo Gorno, pianist, appeared during the week at a musicale, which was given at the home of Mrs. Frank Ford, Covington, Ky., on the evening of November 2.

The following program was presented:

Aspiration.....Schumann
Arioso.....Ries
Air on G string.....Bach
My Dreams.....Tosti
Waltz.....Chopin
Violin Obligato, For All Eternity.....Mascheroni
Liland.....von Fielitz

Cycus of ten songs with piano.
Oscar J. Ehrgott, baritone; Signor Romeo Gorno, pianist.
J. A. HOMAN.

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STEINERT HALL, BOSTON, November 5, 1899.

THE fourth Symphony concert was notable for its first presentation in America of Mark Hambourg, another young man who, by right of his qualifications, may take his place among the colossal pianists of the world. So it would seem, at least to those who witnessed his success of both Friday afternoon and Saturday night, upon which occasions he had the enormous audiences of the Boston Symphony at his feet instantly. Hambourg selected for his initial appearance Rubinstein's Concerto in D minor.

It is well known that the demands of this Concerto upon technic are most severe, and his technical equipment is astounding in its virility, its surety and its breadth. Agility and delicacy in scale passages are as marked in octaves or double notes of any kind as in simple scales, and his reading had the mental breadth of maturity impossible to conceive in one of his years.

That Hambourg is strongly magnetic is also unquestionable, for he held his hearers through every instant of his performance with an attention that can only be accorded to one who has the power to rivet it. There is something in Hambourg that is essentially individual, and yet in no way was his reading of the Concerto eccentric. He took the third movement at an unusual tempo, but in one to whom it is possible technically surely this is no fault, as it is, after all, a tremendously temperamental culmination of a work of such magnitude that no climax could be too great, and Hambourg's climax was tremendous, it was imposing—it was titanic.

Hambourg need not fear to challenge comparison with any of the pianists of the present day, for he can hold his own.

The accompaniment of the orchestra was adequate, and none was so enthusiastic and appreciative of this fact as Hambourg himself.

The orchestral numbers were Siegfried Wagner's overture to "Der Bärenhauer" and a Symphony in B flat major by William Berger. The overture is a distinct combination of Wagner père motifs and Wagner fils kindergarten reconstruction of same. Trivial, pretty, tiresome, yet amusing in a résumé of the work of his father's boy.

Aphorpe tells us in the program book that Berger was born in Boston, Mass., in 1861, and is still living in Berlin. He only lived in America one year at that time, so could in no way have become contaminated with America's musical or unmusical influences. His studies were made under Friedrich Kiel.

The Symphony is good, straightforward, healthy writing, which is interesting and tuneful throughout, notwithstanding extreme length. That it would live into succeeding ages is doubtful, as there is nothing of such nature that would warrant it, for it is not especially original, although, be it well understood, for from reminiscent of anything—perhaps individuality rather than originality is what is lacking.

Is it necessary to state that it was admirably presented? No, not when it is understood that it was given by Gericke and his admirable band of artists, the Boston Symphony.

There will be no concerts next week, as the orchestra will be on tour. Hambourg is the soloist on this tour.

* * *

De Pachmann had a week of successes; at both of the last recitals people were turned away, and now there are one hundred orders for seats in the event that he give more recitals in Boston. And what music he gives! What poetry! What genuinely soulful, brainful music De Pachmann gives! Who can find words to describe the subtleness, the magic of this man's art. After having been trained by tradition to expect Chopin and Chopin and Chopin, how is one to face the enormity of his Beethoven, his Weber, his Schumann, and not be lost in amazement, admiration and respect for this little Titan—even though it be his delicacy which is titanic, but it is not more so than his interpretation. When the world will know how to appreciate true, beautiful art by one whose superb technic is equal to anything, whose power is compelling and commanding, and whose musicianship and poetry are unsurpassed, if not unequalled, then will De Pachmann reign supreme and mightily. The programs given were the same as those reviewed in the New York columns of this paper, so there is nothing further to be said, save that Boston wants more.

* * *

The first concert of the municipal series was given last Sunday night and opened under brilliant auspices, presenting as it did Vladimir de Pachmann, in his unapproachable presentation of the Chopin F minor Concerto. It is doubtful whether greater enthusiasm has ever been seen in Boston. At the close of his performance the house rang with cries of "Bravo, Bravissimo," which for Boston is next to unheard of. De Pachmann, after three or four recalls, fell into the humor and played in answer to repeated demands four or five times. The house was packed and the enthusiasm was almost hysterical.

There is no fault to find with the accompaniment given to De Pachmann by Mollenhauer and his orchestra, yet the question forces itself very pronouncedly: Why do we not hear De Pachmann with the Boston Symphony? Master that he is, at the head of pianism, why should he not be heard with an orchestra whose art is commensurate with his own? When omissions like this happen, they give rise to each one imagining a different colored gentleman in the woodpile, and some of the imaginings are, from the standpoint of art, very funny, to say the least. However that may be, De Pachmann was such a colossal success upon this occasion that he will be heard again at these concerts, November 26.

* * *

The list of soloists to be heard with these concerts includes Clara Butt, Barron Berthald, Emma Juch, David Bispham, Louise Leimer and others of similar note. The management should give care at an early stage not to train the public into the S. S. S., which translated means Strangely Suicidal Star System. There are many artists able to educate to a high degree the public that patronizes these concerts, and as the whole scheme is too great and too good to be spoiled, it is to be hoped that it will not be spoiled. There are many artists, vocal and instrumental, in Boston and New York, whose attainments are commensurate with other people's reputations. It won't hurt to give them a chance.

It is well to give this careful thought, for soloists are a great improvement as is proven by the interest manifested, but it does not take long to train audiences into aforesaid system, and then bankruptcy is the inevitable finale.

* * *

Miss Minnie Topping, who has studied with De Pachmann, is in Boston. It is Miss Topping's intention to teach.

* * *

Apropos of De Pachmann, I cannot refrain from relating a joke through which Richard Copley has the satisfaction of knowing that three hairs off his brainy head are being

fondly stored away as a memento of the last overwhelming recital given by De Pachmann. The explanation of this is that after the recital a fair admirer of De Pachmann appeared upon the scene in the green room with an autograph album, and if De Pachmann has one abomination it is that. In so far as she could not capture the autograph, and she dared not pilfer the piano stool nor even the piano, she hastily glanced around, and her eyes rested upon the brush and comb on the table. In this brush, oh, joy! three hairs were sticking straight out. These she seized and departed before Mr. Copley had time to assure her that in a spirit of hilarity and to smooth down his locks, which De Pachmann had fairly made bristle with excitement, he had brushed his hair and forgotten to remove those three wisps of hair, which by this time she is probably wearing in a little bag next to her heart. It is hoped that she will never see this article and become disillusionized.

* * *

Mrs. Etta Edwards' studio and adjacent rooms were filled with a charming audience on Monday night to hear Miss Hélène Wetmore prior to her departure. Miss Wetmore gave a number of songs, and delighted her teacher and friends by the marked improvement which she shows. Miss Wetmore has a brilliant, resonant organ and much temperament, and all are unanimous in predicting a bright future for this charming young girl. Miss Wetmore not only sings large numbers well, but the dainty little bits which are the tests of art receive intelligent and artistic treatment at her hands.

Miss Wetmore was assisted by C. L. Staats, whose clarinet selection was rapturously received, and Miss Glenn Priest, who played some violin numbers extremely well. Miss Priest has faultless intonation, a very large tone, a keen musical sense, and abundant temperament. Under the proper conditions, Miss Priest ought to have a career of exceptional success, for the great and sine qua non requirements are hers already.

Miss Adeline Raymond figured not only as accompanist, but also as the composer of a charming little song which Miss Wetmore gave delightfully.

* * *

F. L. Martin, a baritone who recently moved to Boston from Providence, has been engaged for the baritone role in "The Creation," to be given in Manchester, N. H., shortly.

Mr. Martin is said to be the possessor of a magnificent voice, and although a stranger, has many admirers.

* * *

On Wednesday evening the capacity of Chickering Hall was tried and found wanting, at the recital given by F. W. Wodell, baritone, whose friends seem to be numerous, to judge by the audience assembled. Mr. Wodell was assisted by Miss Florence Purrington, violinist, and Miss Louise Emilie Waitt, a very clever accompanist.

Mr. Wodell made manifest his musical taste by the excellence and construction of the program, and in his delivery showed a good voice, good intonation and enunciation.

The audience was generous in applause. This was his program:

With Joy the Impatient Husbandman (Seasons).....	Haydn
Where'er You Walk (Semele).....	Händel
We All Love a Pretty Girl (old English).....	Arne
Polly Willis (Old English).....	Arne
Sweet Evenings Come and Go, Love (new).....	Coleridge-Taylor
You'll Love Me Yet (new).....	Coleridge-Taylor
Violet.....	Hervey
Absence.....	Allitsen
Concerto Romantique.....	Godard
Miss Purrington.	
Moonlight.....	Schumann
Spring Night.....	Schumann
Vision Fair (Herodiade).....	Massenet
Gipsy Dance.....	Nachez
Miss Purrington.	
The Year's At the Spring (MSS.).....	Beach
Love's Revelation (MSS.).....	Johns
O Love, Stay By and Sing (new).....	Foot

From the introduction of . . .

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Song from The Persian.....Rogers
Thou Great, Mighty Sea.....Delibes
This Would I Do.....Chapman

John P. Marshall is a pupil of Homer A. Norris and one of whom Mr. Norris is justly proud.

Thursday evening Forrest J. Cressman, a pupil of the Faelten School, gave a piano recital at Faelten Hall. Mr. Cressman, assisted by William Howard, was heard in ensemble and solo in:

Sonata, piano and violin, D major.....Beethoven
Two Concert Studies.....Godard
Caprice Espagnole, op. 37.....Moszkowski
Suite for violin and piano, F major.....Ries

Mr. Cressman displayed considerable talent, technic and brilliancy; in fact in dash and aplomb is quite interesting. When he will have worked into pianissimo effects and the refinement which can only come through constant work and time, he will prove an enjoyable pianist. Mr. Cressman is said to possess much ability in composition; the especial claim made for him is that he is original. Mr. Howard, the violinist, played with understanding and a pure intonation.

On Wednesday evening Carl Faelten will play a program embracing works of Haydn, Beethoven and Chopin, and Mrs. Reinhold Faelten will give explanatory and analytical remarks.

The first concert of the Municipal chamber music series will occur November 14 at the Roxbury High School.

There is an error in the date of Katherine Ruth Heyman's recital. It will not occur November 25, but upon an early date in December, which will be announced shortly.

Dr. W. O. Perkins, a former Bostonian, has returned from abroad, where he has been teaching for many years. It is said that he was the teacher of Madame Norcross.

Dr. Perkins is teaching vocal music at 218 Tremont street.

Mme. August Rotoli leaves shortly for Rome to spend the winter. Madame Rotoli will be accompanied by her two little daughters, one of which has been seriously ill with appendicitis.

Mrs. Marian Titus has decided to go to Florence to finish off and get the European reputation, which, with the charms which she already possesses, should seem all that were necessary to make her a complete success. Mrs. Titus is a product of Mme. Gertrude Franklin's skill, and has gained a local reputation of considerable importance. Mrs. Titus will leave very early in December.

It is probable that Miss Gertrude Miller will be engaged to fill the position as soprano of the Second Unitarian Church, which Mrs. Titus held.

Clara Butt, the English contralto, will give two recitals of song in Association Hall. Both recitals will be given in the afternoon, and the dates are November 23, November 28 and December 3. Miss Butt will be heard as soloist at the Municipal concert.

A recent arrival in Boston is Armand Lecomte, baritone of the Royal Italian Opera. Mr. Lecomte is certainly one of the most pronounced artists in the operatic and dramatic styles that I have heard outside of the Metropolitan Opera Company. He has a fresh, resonant, beautiful voice, with a range of three octaves, and an intensely dramatic delivery. Mr. Lecomte was very amicably received during the summer months at Newport and other watering places, where he sang at the functions of society's swellest sets. He is located at the Vendome, waiting to develop his plans, which are to remain in Boston.

Heinrich Gebhard made his first appearance as soloist

with the Boston Symphony at Cambridge this week. He is said to have been successful. His piano recitals will occur November 16 and 27 at Steinert Hall.

The old Boston String Quartet has been revived under the name of the Schnitzler Quartet, with personnel of Isidor Schnitzler, Julius Theodorowicz, Henry Heindl and Carl Barth.

A vocal quartet, under Mrs. S. B. Fields' business management, is called the Turpen-Turpin Vocal Quartet, the personnel of which is Miss Clara Turpen, Mrs. Maude MacDonald, H. Alfred Preston, Harry Brown Turpin and Miss Henriette Weber pianist.

Carlo Buonamici, a son of the well-known Italian teacher Buonamici, announces himself as concert pianist and teacher.

Myron Whitney, Jr., will give a song recital November 22 in Steinert Hall.

A reception was extended to the choir of the Second Unitarian Church by the congregation and the minister. This is a courtesy tendered annually, and it is always a very enjoyable occasion. The choir consists of Mrs. Marian Titus, Mrs. Louise Bruce Brooks, Bruce Hobbs, Mr. Phillips and H. G. Tucker, organist.

A notable service will be given in that church November 19, which will be the 250th anniversary of its existence. A Puritan service will be held, the music of which is dated all the way from 1552-1630.

November 20 H. G. Tucker will present the "Lobgesang" of Mendelssohn in his series of oratorios at popular prices.

The Cecilia will present its programs twice, the regular dates to its own subscribers and two days before each said date to those who cannot afford this luxury, but who enjoy hearing this class of music. These concerts are given at very moderate prices.

The "New England Conservatory Magazine" for October is a bright, spicy little sheet, devoting considerable space to the Virgil method and its adoption in the conservatory. There is also an interesting article upon the musical kindergarten by Mina K. Darlington, and many interesting personal notes.

Sousa's new opera, "Chris and the Wonderful Lamp," will come to the Boston Museum December 4, for which all of Sousa's friends and admirers are waiting to give it a royal welcome.

Mrs. E. N. Catlin, wife of the musical director of the Tremont Theatre, died on Wednesday. The death was very sudden, and was a severe shock to Mr. Catlin and a large circle of warm friends.

Miss Hélène Wetmore, pupil of Mrs. Etta Edwards, left on Wednesday for a tour of five weeks with the Boston Sextet. During Miss Wetmore's absence her church position at Lawrence, Mass., will be filled by Miss Dorothy Cole, another pupil of Mrs. Edwards. Miss Cole has an admirable voice, and under Mrs. Edwards' skillful training is developing richness and breadth, which qualities Mrs. Edwards has a special gift of imparting.

Miss Glenn Priest, the young violinist with a big tone, played before the Cecilia Society on Thursday night and earned very flattering appreciation from the society, as also from its leader, B. J. Lang. Another critical judge, Norman McLeod, was enthusiastic in his esteem of this talented young girl.

On Monday Bruce W. Hobbs had more than his share of work. In the afternoon he assisted George B. Stevens,

pianist, at the first of his series of musicales at Scientific Hall, Gloucester, and in the evening his own recital in Chelsea occurred. According to the Chelsea Gazette, and other reports which reach Boston, Mr. Hobbs had a great deal of success, and sang a number of beautiful and attractive songs in such manner as to delight his large and very cultured audience. His assistants were Mrs. Louise Bruce Brooks, contralto; Carl Behr, 'cellist, and Louise Sigourney Currier, accompanist.

November 13 a concert will be given in Taylor's Hall at Auburndale, which will present John Orth, pianist; Miss Glenn Priest, violinist; Miss Victoria Johnson, contralto, and Miss Adeline Raymond, accompanist.

EMILIE FRANCES BAUER.

Metropolitan Sunday Concert.

PROGRAM.

Prelude to Meistersinger.....Wagner
My Heart Is Weary (Nadeschda).....Thomas
Mme. Josephine Jacoby.
My Heart Is Weary (Nadeschda).....Goring-Thomas
Henry Waller.
Aria, Perle de Bresil (flute obligato).....David
Miss Charlotte Maconda.
Aria, She Alone Charmeth My Sadness (Queen of Sheba).....Gounod
Gwilym Miles.
Menuet des Feu-Follets..... } Damnation
Valse des Sylphes..... } of
Marche Hongroise..... } Faust, } Berlioz
Polonaise, Mignon..... } Thomas
Miss Charlotte Maconda.
Connais-tu le Pays (Mignon).....Thomas
Mme. Josephine Jacoby.
Since First I Met Thee.....Rubinstein
Serenade.....Tchaikovsky
Gwilym Miles.
Ride of the Valkyries.....Wagner

THAT is to say, this is not exactly the program. Mr. Paur did not have the brass to play the Berlioz numbers. The construction of the orchestra under the peculiar management of the opera house did not give him such quality of brass as he needed, and he therefore substituted the "Peer Gynt" of Grieg.

The soloists did the best work that has been done by an aggregation of American singers thus far—we mean such singers as have been solely educated in America. Charlotte Maconda established herself as a first-class coloratura soprano on Sunday night. To say that her voice is beautiful is simply giving it the tribute which would be accorded as a general consensus, but in detail it may be said that it is not merely a beautiful voice, but a voice of quality and purity. She has the vocal emission under splendid control, as she must necessarily have in two such difficult songs. She and all of them received encores.

Mrs. Jacoby sang better than she has ever sung here in New York. Whether it was the selection of the songs that were so thoroughly adapted to her method or whatever it may have been, she sang with immense tone volume, and with expression of sentiment and feeling which is usually not attributed to the contralto. Both in the song of Goring-Thomas and the selection from "Mignon" she sang superbly.

We were very much delighted to hear Henry Waller play the Rubinstein D minor Concerto (first movement), for he has a graceful and sympathetic touch, and he produced an excellent quality of tone on the Weber grand piano. We would like to hear Mr. Waller play the whole Concerto and other works of similar magnitude, particularly when he is in that condition in which the virtuoso always places himself before undertaking serious concert work; but what he played on Sunday night fortifies us in the opinion that he is one of the best American pianists to-day before the public.

Next Sunday we shall hear Nevada make her first appearance in concert in this country in many years. It will be a great event. Mme. Rosa Linde will be the contralto, Signor Alberti the baritone, Miss Anna E. Otten the violinist, and Thuel Burnham the pianist. The orchestra will be under the direction of Fritz Scheel, who has been brought over here from Philadelphia for that occasion.

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THE MUSICAL COURIER is issued twenty-four hours late this week, owing to Election Day.

HERR MAURICE GRAU may get the Order of the Black Eagle, but American art will get the black eye.

ON Sunday night Charlotte Maconda, at the Metropolitan Opera House proved that she was one of the greatest high sopranos that this country has recently heard. Mr. Paur thought so, too.

THE Italian opera singer who went mad out West last week may be another victim of the high salary crime. Some demon disguised as a friend may have whispered in his sensitive ear the salary given by Mr. Grau to his chorus baritones!

LAST Monday, November 6, was the birthday of Paderewski. Ernst Pauer, in his dictionary of pianists, sets down the year of his birth as 1859, which would give him forty years, the very prime of his life and art. But Mr. Finck, in his life, gives 1861 as the date, and we believe that this is the correct one. A cable announces that the Polish virtuoso will give a recital in London in behalf of the fund for the families of soldiers. The advance subscription sale here for the first recital, December 12, is very large.

CONDUCTOR FRITZ SCHEEL has struck upon a novel plan of blending music and religion. He has sent, so the Sunday Sun says, "to various clergymen letters saying that music is one of the most powerful agencies for the spread of religion and suggesting that sacred Sunday symphony concerts be held in the churches. He has received replies favoring the plan from some of the best known religious teachers of the city, and it is probable that some concerts will be given."

Somehow or other symphony and sacred do not modulate. There has never been any true reciprocity between Beethoven and Sankey. Mr. Scheel is a brave man, but the scheme does not seem feasible.

PUBLIC thanks are due W. J. Henderson, of the Times, for his annual self-martyrdom. Each season he takes off his coat and pitches into that most ungrateful of all work, the compilation of a musical calendar. And he complains, with reason, of the unsympathetic attitude of managers who, knowing his need of their services, are remiss in sending him proper information. Possibly the Wolfsohn Musical Date Book is considered sufficient! Mr. Henderson's list is dated from November 5 to April 17, the first Kaltenborn, the last Philharmonic concerts. It is as complete as it can be, all things being considered. One hundred and ninety-two events are registered and, of course, there will be more. After all, it promises to be a record-breaking season.

THE young man of the Herald got it mixed badly when he published the curious item that Miss Maconda at a recent Metropolitan Sunday night concert sang an aria from Bruch's "Odysseus," whereas that aria was down on the program to be sung by Frau Schumann-Heink, who, however, discarded it and sang an air from Wagner's "Rienzi." She sang Schubert's "Wanderer," too, although the Herald young man said it was Miss Maconda who sang that. Miss Maconda did sing "A fors e lui," from Verdi's "Traviata," and did fine work, but the Herald did not see and certainly did not hear right. At the same concert one of the other dailies had a

young man assigned who asked Mr. Rubens to tell him what it all was about. Mr. Rubens said something rather loud and the foyer was full of the incident. And that is the way we all came to know about it.

AN inquirer asks us if Mendelssohn was a genius? Yes, why not? As great a genius as Beethoven and Chopin? is further asked. No. Mendelssohn was a very gifted man, more gifted musically than the present generation admits, but his music has neither the grandeur of Beethoven nor the originality of Chopin.

PROFESSOR AXENFELD, in the "Rivista Moderna di Cultura," insists that all men of genius are first born children. He gives this list: Luther, Schopenhauer, Francesco d'Assisi, Catherine of Medici, Guizot, Dante, Rafael, Leonardi da Vinci, Perugino, Luigi Gonzaga, St. Benedict, Charlemagne, Alexander the Great, Boccaccio, Confucius, Heine, Goethe, La Bruyere, Ariosto, Campanella, Mahomet, d'Alembert, Shelley, Christine of Sweden, Goldoni, Cantu, Buckle, Buffon, Talleyrand, Milton, Byron, Leopardi Moile, Carlyle, Rossini were all first born or only children. Beethoven, Michelangelo, Rousseau, Cuvier, Pascal and Garibaldi were second sons.

Chopin's name might be included. The trouble with Lombroso, Axenfeld and other speculative psychologists is that they seek to prove too much.

BAD TASTE.

IN the November number of the "Musical Advertising Record" of the Oliver Ditson Company that house publishes an item attacking the memory of the late William Steinway. Mr. Haynes, the president of the Ditson Company, is the responsible head of the publication, which is published to the extent of several thousand copies a month to advertise, among its agents, the publications of his house. It is a wholesome mercantile theory, but as it is purely commercial and as the Ditson Company also advertises in its own monthly the pianos it handles it becomes a matter of bad taste to print scurrilous remarks involving the name of another piano and one of its late makers.

The late Mr. Steinway was always kind to the Ditson house, and gave to it and to Mr. Haynes every opportunity to handle successfully the Steinway piano in and around Boston. That the company did not appreciate this is shown from the great success made by those who succeeded it as Steinway representatives—we refer to the Steinert house. Besides this the Knabe piano now handled by the Ditson house in Boston is not in need of any such indirect operation as the darkening of another piano name to ensure its successful treatment. It stands too high to require any more than its own direct advertisements to prove its power as one of the fascinating piano names of America. And when we say this we are merely echoing the sentiments of the great Baltimore piano manufacturers.

It is not the business of the Ditson house to ask any questions regarding the affairs of the late Mr. Steinway, that might be the justifiable course of a representative, independent music journal that has no trade relations with the trade or music. But for a music publisher who may be very anxious to secure the contract to publish a Paderewski prize or a piano agent such as the Ditson Co. is it, to say the least, bad taste to utilize its monthly advertising record to cast reflections upon the late Mr. Steinway, who, during his life certainly occupied a very exalted position in the trade. The press at large may be competent to investigate the affairs of the late Mr. Steinway, but it will never do for Mr. Haynes or his company to indulge in such a course. Very bad taste, that is.

BROOKLYN MILLIONAIRES.

THE 19th North American Saenger-Fest is to be celebrated in Brooklyn next year, and the Saengerbund of that city—the combined societies—in May last asked Henry Wolfsohn, the manager to advise with them regarding the possible visits to this country of the Vienna Maennerchor and the Cologne Maennerchor as guests of the Brooklyn Saengerbund. They gave Mr. Wolfsohn the necessary credentials, and when he was in Europe he visited the Cologne society to discuss with them a plan to make their visit sufficiently remunerative to justify the trip.

He suggested eight or ten concerts which he thought he might arrange, provided terms could be made. The Cologne society consists of the usual amalgam of which German male chorus of this amateur type are constituted—excellent representatives of the German middle classes (for they have classes in Germany). He therefore, after explaining the situation, requested a proposition, and after it been submitted, Wolfsohn was reported to have been paralyzed and no wonder, as our readers may glean by reading it:

COLOGNE PROPOSITION.

1. Transportation to be paid for the society—2nd class—from Cologne to Bremen and from Bremen to Cologne.
2. To pay trip and return to America, 1st class, North German Lloyd and to make pocket money per day to each of the 100 members including the days of departure and arrival at Cologne.
3. For every day in America \$10 to each of the members, they to pay hotel bills. Days of arrival and departure at & from New York to be counted as full days (They probably would have been full).
4. First-class railway transportation.
5. A cash contribution of 50000 marks, (\$12,500) to the treasury of the Cologne Society.

There were several minor details besides, but these were the conditions, and from them we can gather what it meant for a manager to engage these invited guests. Following out the exaggerated views entertained in Europe in reference to the wealth of Americans, the Cologne Maennerchor no doubt looked upon the Brooklyn singers as a Millionaire-Bund of bloated bondholders, who merely sang while they were cutting off coupons, in order to pass away the long and weary hours of that periodical occupation. If they had any other idea, they certainly deserve no further consideration on the part of those who invited them to become their guests.

CAN IT SUCCEED?

THE New York *Herald* of Sunday last publishes the following on the opera company's "country tour" as that paper designates the Western tour. There is no necessity to say much more than the *Herald* says. If such a scheme is good business, is sound judgment and if it can possibly endure all our American theories of business are crude and unworthy of consideration. Taking the *Herald* article as the sermon, we can justly reassert that the high salary foreign opera scheme has no future here. We reprint verbatim:

THE HERALD SAYS.

And what operagoers here asked each other was this: When New York subscribes a million dollars in one season to grand opera, why do the artists go chasing around the country on a preliminary tour, playing even "one night stands," running the risk of contracting severe colds, possibly incapacitating themselves for the winter's work, jeopardizing the financial success of their impresario's season?—for the illness of one or two, possibly one, of the leading artists might turn the financial scale from large profits to heavy loss.

What did the opera company take in last season? Over a million dollars, and yet the expenses are so enormous that two or three weeks of bad business in New York would have wiped out all the company's profits and placed a heavy entry on the wrong side of the ledger.

When New York pays a million dollars for opera hasn't it a right to expect that the company will arrive here in good time, remain here, take care of their health, and be

ready, fresh in voice and strong in health, to give a generous city their best efforts?

Why do they tempt fate in a long tour over the country? Is there profit in it? The chances are against money making on these country tours. In fact if some one offered Mr. Grau a certainty of \$5,000 for the "country tour" profits he would probably take the amount and thank kind heaven for sending him a man so fond of taking risks. Perhaps he would even give his risk loving friend something to insure the trip against loss.

Why are the tours undertaken, then? To put it plainly, for the benefit of the artists. They come over here with contracts guaranteeing them a certain number of performances. All the prima donnas and the male stars are guaranteed a number that cannot be crowded into the New York season.

So, to give them their requisite total of appearances, off the company go into the country, play here, there and everywhere, and run the risk of colds, accidents and what not.

Is this quite fair to New York and its million dollar payment? Is there any way of remedying it? Are the artists a little too selfish—too anxious for very great gains? Is Mr. Grau too amiable to his artistic family? Is he trying to be good to us, and good to them too?

And as the New York public foot their share of the bills generously, are they treated with due consideration?

That is a question the great Metropolitan Opera House clientèle are asking each other.

THE WAGNER CULT.

IT is imprudent to overdo Wagner worship after the manner of Ashton Ellis and Houston Chamberlain, but perhaps the other side may be going too far. Ernst Newman's book on the art of Richard Wagner is sane and dignified. One is bound to respect the views of its author. But Max Nordau, Heinrich Pudor, and latterly "John Oliver Hobbes" are treading too closely in the trail of Frederic Nietzsche. We protest that criticism of serious art works should not be entrusted to amateurs, above all to amateur psychologists. The scientific methods of Brunetiere are not gauged for the delicate appreciation of music. Nordau is the typical philistine who knows nothing of art at all, and so attacks what he does not understand. As Ernst Newman so shrewdly says: "What is fatal to objections such as that of Nietzsche, is the fact that art is general, and music in particular ought not to be condemned merely in terms of the physical degeneration or abnormality of the artist. Some of the finest work in art and literature, indeed, has been produced by men who could not, from any standpoint, be pronounced normal. In the case of Flaubert, of Maupassant, of Dostoevsky, of Poe and a score of others, though the organic system was more or less flawed, the work remains touched with that universal quality that gives artistic permanence even to perceptions born of the abnormal." He might have added to the above names that of Michael Angelo.

In the London *Musical News* the following letter is very much to the point:

SIR—I hope that one of the *illuminati* of the profession will take up the pen to reply to the indictment against Wagner, which forms the subject of your leading article of last week, in which you draw your readers' attention to the fact that the authoress known as "John Oliver Hobbes" has written a letter to the *Times*, which cannot, or should not, be ignored. I have not seen the letter, but I gather from your article that she has joined the ranks of those authors who, by some strange perversity, have devoted brilliant literary talents to the villification of a composer whose works give daily joy of the purest order to thousands of music lovers in both hemispheres; she has become the companion of Frederic Nietzsche, of Count Tolstoi, and of Max Nordau, about whom I beg leave to say a few words. Nietzsche, the apostle of the "Over Man," hardly counts. He began by writing Wagner up as a sort of demi-god, and ended by denouncing him as a morbid sentimentalist. A later stage still in this author's progress in critical appreciation must, alas! be sought in the annals of a lunatic asylum, which he may never leave alive. Count Tolstoi is different. His recent book, "What Is Art?" is a powerful appeal to the conscience in the relation of life to art, and many of his ground ideas are admirable, but he is, for many reasons, not to be accepted as a guide in musical matters. He has written a novel in which that sanest of musical works, Beethoven's "Kreutzer Sonata," is quoted as being morbid in its tendency. Once a self-indulgent aristocrat, he has

turned ascetic, and elects to view all arts from the point of view of an honest but ignorant peasant. In this frame of mind, he goes once in his life to see an opera of Wagner, and writes just the twaddle that a peasant would write on such an occasion. One may paradoxically say that it is intellectual twaddle, and that it is a pose deliberately taken. But all musicians who have read the book will deplore the fact that the author of "Anna Karenina" and "War and Peace" should pronounce judgment in a department of art of which he is so ignorant. Max Nordau is a Jew, and has his knife in the author of "Das Judentum in der Musik." After hacking and slashing at both Nietzsche and Tolstoi in his once popular book, "Degeneration," he then takes up a weapon, dripping with their blood, to cut at Wagner. He is an able man, from both a scientific and literary point of view, but there lurks such a love of mischief in his criticisms that they have but little value. In spite, then, of these three writers and their anathemas, Wagner's reputation is "not one penny the worse."

"What of 'John Oliver Hobbes'?" As already said, I leave the discussion of the musical side of the question to one better equipped than I from the technical point of view, to one who, maybe, knows Wagner's scores by heart, and can expound the marvels they contain, who can put the practical side of the composer before your readers, and the capacity he showed for sustained labor. They will then realize what trash has been written by these clever people, all of whom dub a master among masters degenerate and neurotic. One reason I can, however, suggest as explaining "John Oliver Hobbes'" attitude toward Wagner, whose compositions she is so well fitted to appreciate—witness her recognition of the "universal spirit" contained in "The Meistersinger." She is a very devout Catholic. Now, I noted some years ago, when at Bayreuth, that certain symbolic scenes in "Parsifal" seemed to give grave offense to all of that faith who were present, for reasons I will not touch upon in this letter; they are more suited for intimate than for public discussion. I especially call to mind the indignation of a certain musical professor of distinction (now deceased) with whom I foregathered at that time. I have concluded, then, sir, that it is the Roman Catholic in "John Oliver Hobbes" which disapproves of Wagner as representing the world, the flesh and the devil. The artist side of her nature approves.

W. W. COBBETT.

Mr. Runciman's reason for Nietzsche's quarrel with Wagner is a witty one. He declares that Wagner was proud of being able to stand on his head—*vide* Praeger's recollections—and Nietzsche was jealous of him! Mrs. Craigie, "John Oliver Hobbes," is a writer and has been very much influenced by George Moore. That Nietzsche was not well balanced when he wrote "The Beyond of Good and Evil" may be seen in his description, or, rather, the exposition of his feelings after rehearsing "Meistersinger." This was in 1886.

I have heard anew for the first time Wagner's overture to "The Meistersinger." Herein is an art stupendous, overcharged, heavy and slow, which, in order to be understood, demands that two centuries of music are to be taken as being still living. It does credit to the Germans that such a calculation has not been demonstrated as being wrong! How many saps, how many forces, how many seasons, and how many zones are here jumbled together! All this bearing momentarily a semblance of the antique, yet instantly after wearing an air altogether odd, rugged, stunted; one happens there upon originality and sheer conventionalism; not unseldom a frivolous vein; more often, again, harshness and coarseness; dash and spirit, and at the same time a wrinkled and colorless spread of fruit arrived too late at maturity. It is a current that wends onward, broad and majestic; all at once a moment of inapplicable long drawing out, like to a gap between cause and effect, a pressure, a kind of incubus causing one to diverge in dreams—but lo! the swirling current widens anew, bringing back once more that sensation so acceptable in many ways, of the old-time delight and the new, but mainly of that delight which the artist experiences in his very self, and is in no wise bent on hiding—of a delight all conscious, but withal marveling at the masterliness of the means by him brought to bear—means but recently discovered anew, and not, as yet, put to the test throughout their whole range, as he would seem wishful to convey. Regarded as a whole, beauty is sadly lacking; there lingers no sunshiny warmth, naught of the clearness of the Southern sky, neither grace nor joyous movement of the dance, scarce any hint of an inclination toward logical sequence. One might say there is almost a kind of awkwardness and even underlined—as though the artist would fain have it understood that he "wished" it so; a vesture all cumbrous, of somewhat barbaric type, a strange medley of things precious, learned, and elderly; something quite "German" in character in the better meaning as well as in the contrary; something manifold, unshapely, interminable, as is the wont—a certain wrenching of the mind which does not shrink from burrowing under the super-

refinements of the decadence now in the ascendant; a veritable characteristic of the German mind, at one and the same time young and decrepit, wearied overmuch, and withal endowed with a future bountiful in promises of good. Music of such a cast expresses fully what I think about the Germans; they pertain to the day before yesterday and the day after to-morrow, they have not yet a to-day.

* * * Wagner as a musician is classed among painters, as a poet among musicians, as an artist in general among the great actors. * * *

Nietzsche preferred Bizet to Wagner, and Bizet's "Carmen" was a product of Wagner and Spain! No more need be said!

THEY ARE HERE.

WE notice in the daily papers that Mme. Nordica and Mme. Eames have reached this city on a steamship from Europe. We thought, on reading their interviews, that it might have been possible for them to have come by another route, but they really came on a steamer, and the name of the steamer was the *St. Paul*, named after the apostle.

We sent our office cat to the two hotels where the two ladies live and had them interviewed. They said that they were very glad to get back to beautiful America again. It is such a lovely country they said and the people are so nice. They said that they wouldn't be here if they were in Europe, but that as soon as they reached this country they found that they had arrived. They were so pleased to know that Mr. Grau was here. They could not imagine that he could be anywhere else—in fact, they do not imagine anything they said, until the newspaper interviewer comes, then he does a good deal of the imagining himself. Our cat purred.

Mme. Eames and Mme. Nordica both stated simultaneously that they were ready to sing again in opera at so much per. The salaries they were receiving here were quite low compared to what those foreigners received that were not born here. Still, taking it all in all (they take it all in all), it was pretty good and somewhat higher than in Palermo. Mme. Eames was under the impression that a very good soprano like herself, who sings off the key once in awhile, can get easily a hundred francs a night in that city, but that is worth a hundred dollars a minute here, because it is so far from here to that place and return. Mme. Nordica did not express any opinions on salaries—a subject on which she is very reticent, but she told the cat, while she was stroking it gently the right way, that she may have something to communicate on that subject later on.

Both the ladies looked as youthful as ever. They stated simultaneously again that they did not propose to go with Grau on any one night stand tours, so that if they came back here and had no voices except their own they would disappoint the audiences here by getting sick too soon before the season was over. They proposed to fight it this season, if it took the whole season or not. Madame Eames refused to give her repertory, but it includes everything now from Monteverde to Siegfried Wagner. Madame Nordica was a little more modest and said that she was ready to sing everything. Both ladies are in splendid voices, as was demonstrated when they took their cafe au lait without milk. What they chiefly wished to dwell on was the beautiful climate of America, the delightful personality of the persons here, the great success of the opera season which is to succeed, and the charming hospitality of the people. For these reasons they lived in Europe most of the time. Madame Nordica says she has been churning milk in the Black Forest, and we understand that she has a patent on milk churning which will reduce the quantity of water, under pressure; and Madame Eames has been gathering leaves in Vallambrosa. When she goes back home she will leave them here. After the opera season is over the two "Americans" will re-

turn to Europe, where they own real estate which they made here. The houses which they are going to build here on their European engagements have not yet been erected, because they have not purchased the land yet, as they have not received the money in Europe to purchase it with. There is no high salary crime in Europe to purchase land with.

Suppose, through some fortuitous circumstances, Madame Eames and Madame Nordica both decide simultaneously not to sing in opera any more in America? What would become of Mr. Grau and his company? They would have to go to Europe and remain there permanently, and that would be awful. For that reason, everybody ought to be very thankful that the two ladies are always willing to come over here and sing at a high rate, because they can get nothing over there for their singing. So unappreciative is old Europe! No more art over there! no more art—no more art! It may be music, but it is no more art.

Both are so sorry for Calvé.

OPERA IN THE WEST.

THE CALVE CASE.

VERY few persons can form any commensurate idea of the annoyance and irritation a manager of the foreign opera scheme in America is subjected to through the foibles and idiosyncracies of the petted star—leaving aside the risk he is constantly running. Musical circles generally are aware of the troubles the Metropolitan Opera Company has had in Canada and the West and the conduct of Calvé, who ceased to sing suddenly in St. Louis after having had other prima donna disturbances in other cities. The fact is that Calvé will not sing to empty houses or to houses not filled and she candidly says that she cannot sing to such audiences—that is here in America. On the Continent where the responsible manager controls Calvé sings without being informed as to the condition of the box office and besides this she cannot consider the subject very intently, for she gets about two hundred dollars to sing in Paris, one thousand francs, a great price there. Here where she receives 8,000 francs a performance the conditions are reversed and she, as a star controls, the manager doing as she pleases, singing or not singing, for in the great total a few performances more or less, do not count. She sings more frequently in America in one season than she does in Europe in several years. But Mr. Grau can as little control Calvé or any of such vocal stars, whose position he has fought to fortify with such energy as the doorkeepers at the Metropolitan Opera House can control him. This is again seen from the following in the *Sunday World*:

Since the news reached New York of Mme. Calvé's indisposition and consequent "breakdown" in "Carmen" at St. Louis Wednesday, much dissatisfaction has been expressed in musical circles.

Mr. Grau has been censured for endangering the health and voices of his company in touring the West. Yet this he was obliged to do, solely on Mme. Calvé's account.

Before he could secure her for the Metropolitan Opera Company this season Mr. Grau was obliged to guarantee Mme. Calvé forty-five appearances. In order to fill his part of the contract the preliminary tour of the West was necessary.

It was not solely on Calvé's account that Mr. Grau went West; such a statement is apt to make him appear foolish. He went West to make money but the great American nation will not support the foreign opera star and it will not pay such exorbitant figures as must be demanded to ensure a balancing of the account and it reads, by the thousands, THE MUSICAL COURIER and it understands why it should not support foreign high salaried opera stars and starve its own native singers. That is the sentiment of the nation.

Here in New York the fashionable element makes

opera a part of its social function and that is one profound reason why it has no status. The foreign operatic star is not brought here for art, for music or for culture but for fashion and the tenure of the scheme is therefore as uncertain as it always has been. In the meanwhile the system denudes musical art and interferes with the development of the native and resident musician and for that reason it must be continuously discussed so as to keep the truth before the public.

MEYERBEER, WAGNER AND H. S. CHAMBERLAIN.

A LATE review of Lichtenberger's "Richard Wagner as Poet and Thinker" has called out a long letter from Houston Stewart Chamberlain to Dr. Fritsch. The objection that the biographer of the Bayreuth master makes to the reviewer is based on the phrase "Wagner's hate for Meyerbeer." He says that although for twenty years Wagner was persecuted by Meyerbeer with all the resources at his command, yet it would be impossible for a Wagner to hate a Meyerbeer. Wagner disliked and despised his music, but did not hate the man. In fact in his opera and drama he carefully drew the distinction between scorn and indignation for his music and any hard feeling toward the man, and moreover pointed out the beauties buried in Meyerbeer's work. He said, for instance, of the G sharp major melody in the fourth act of "The Huguenots" that it was "a fragrant flower, by the side of which only few and those the most perfect works of music could be placed." The reviewer's expression, "the historical foundation of this hate," also excites H. S. Chamberlain's indignation. Meyerbeer, he affirms, has no position in musical history; he is indifferent to every language and to every kind of music; he is neither the fruit of the past nor produces fruit for the future; he is a stranger, a "spectator." No historic foundation for this hate can be found in the history of German music, but you must go back—how far, gentle reader?—"to the flight out of Egypt" and the occupation of "vineyards and oliveyards that thou hast not planted." This Biblical allusion is highly perplexing, and must be left for discussion between Dreyfusards and anti-Dreyfusards. We find it too hard a nut to crack. Meyerbeer's forebears certainly once ran away, with some sharp spears behind them, out of Egypt, but certainly Wagner acquired valuable securities that he had not inherited.

H. S. Chamberlain next proceeds to show, what neither the reviewer nor anyone else denied, that Richard Wagner had an astounding familiarity with all the musical productions of all ages, and then pours out the vials of his wrath on a sentence, which most musical people will think contains some very good advice. The sentence is, "The unscientific proceedings of the Bayreuthers injure the struggle for a renaissance of music to-day because they are more universally dangerous than the good Wagner friends who take part in them imagine."

Mr. Chamberlain is decidedly a good Wagner friend. He has the reputation of being a prominent member of the old guard that will die for Cosima but never surrender, and naturally any suggestion of unscientific proceedings on the part of the Bayreuthers arouses his fiercest wrath. He vows that he does not know that German music is dead or that Messiahs are struggling to call it back to life (Mr. Chamberlain is nothing if not Biblical), or how it can be revived scientifically or philosophically. Then he becomes playful; he bethinks him of another Wagner, who according to Goethe had some conversation with a homunculus in a bottle, and does a "rule of three" sum. As the homunculus is to Faust's Wagner so is the reviewer to Bayreuth's Wagner. All of which is very ingenious, but does not diminish the force of the remark by the reviewer that what is going on at Bayreuth is a greater danger to the progress of German music than the Wagner-

ians have any notion of. Every report of the late performances at Bayreuth expresses the same idea in different but often in stronger words, and many of them describe in stronger terms than mere "unwissenschaftlich" the proceedings of the mistress of Bayreuth.

THE BREITKOPF & HÄRTEL CATALOGUES.

THE mere reading of the various catalogues issued by the music publishing house of Breitkopf & Härtel is in itself a formidable task. Every department of musical activity is covered; orchestral, piano, vocal and all varieties of part-singing and great scores may be found. To begin with there is a "Quellen-Lexikon," which contains a biographical and bibliographical list of composers, executive musicians, theorists, teachers, singers, organists and instrumentalists of all sorts, from the earliest centuries down to the middle of the nineteenth. It is appalling, this long avenue of forgotten and celebrated worthies. There are special catalogues, such as the songs of Alexander von Fielitz, the Christmas catalogue for 1899, containing good things in abundance, the "Volks Ausgabe," a handy, correct and complete edition of classic and modern music for piano, for voice—even for zither. The Breitkopf edition covers a wide range, American composers and compositions figuring therein.

This firm also issues a *brochure* of technical aspect and scientific value for harmonists, by S. Jadassohn, entitled "Das Tonbewusstsein—Die Lehre vom Musikalischen Hören." Altogether the Breitkopf & Härtel house must be complimented on such evidences of artistic enterprise.

FRAU WAGNER INTERFERED.

PROFESSOR DÖPLER, in his lately published "Reminiscences of Bayreuth in 1875," tells some amusing stories of the interference of Frau Cosima Wagner with his work there. Döpler was invited by Richard Wagner to design and prepare the costumes and properties for the "Ring des Nibelungen." As all that he had to go by was bits of antiquities of the Stone Age and Bronze Age, his success was marvelous in "creating" (for in this case it was really creating) costumes that were poetical, graceful, grand and new. With Wagner he had many disputes, but the composer always yielded to the designer. Not so Frau Cosima. She was surrounded by a circle of countesses, councilloresses, excellencies and the like who were all as zealous as she was, but whose zeal, like hers, was not based on knowledge. Professor Döpler must have been somewhat of a misogynist, for he objected to these ladies making remarks about his costumes. Yet who can have a better right to talk, even to artists, about ladies' dresses than ladies? Perhaps if they had discussed such questions as the length of Brünnhilde's skirts, or the use of décolleté gowns in prehistoric times, the professor might have listened to them. No man, indeed, could have resisted their appeals if they had trusted only to their own feminine arguments, but unfortunately somebody wrote a book to show that the ancients knew nothing of blue, and the fair critics, armed with this authority, attacked the professor. Frau K. called on him at the theatre, asked him to supper, praised his work, and demurely inquired "Why he symbolized so much in blue?" But the professor had heard vague rumors about blue being black, and replied, "My dear lady, do not bother your little head about it, and give my compliments to Frau Cosima."

Next came an excellence, the Countess of Y., who, in a fine provincial accent, said, "You have painted the folds of the costume blue; say, now, was blue discovered at that time?" He kissed her hand in silence and returned to his work. The

costume of Freia gave Frau Cosima great anxiety. Döpler had given her a light blue and white gown with silver ornaments but the lady said "Freia ought to be clad in saffron color, as she is the Goddess of the Dawn."

Things grew worse as the time of the orchestral rehearsal approached, and day by day Frau Cosima became more active. Not content with antiquarian researches about colors, she now boldly left the feminine department of dress and invaded that of arms and the man. She came to the conclusion that the sword Nothing was too short. She called her carriage and drove to the theatre. Döpler saw her coming and intercepted her before she could enter the theatre. She handed him out of the carriage window a big quarto, saying, "Look, dear professor, here is a longer sword than your Nothing," pointing to an illustration in Lindenschmitz's book. The professor took the book home and examined it. The sword there depicted was not a prehistoric weapon, but a Merovingian "spada."

After the master's death her interference in costumes and colors was unchecked, and many circumstances in the performances at Bayreuth this year justify Döpler's protest against her conceit and presumption. It is to be regretted that her pedantic intervention in all kinds of details should have, in the eyes of many of the master's friends and fellow workers, obscured her great merits and qualities.

THE four subscription concerts that Paderewski will give in this city will be the only concerts of that artist in this city. Subscriptions for the series are now being received at Schubert's in Union square.

Paderewski leaves Liverpool on November 29 on the Oceanic.

Miss Mary Fidelia Burt.

Miss Mary Fidelia Burt, author of a new method of musical stenography and development of the Rousseau-Galen-Paris-Chevé French method of sight singing and ear training, gave the last of a series of exhibitions last Saturday afternoon at her studio, Nos. 701 and 702, Carnegie Hall. The practical work demonstrated by her, whether considered from the point of view of intonation, time or reading at sight, was conclusive. Little Miss Helen Delany, having studied for a period of only nine months, showed what it is possible to accomplish in a limited time. Her work was highly interesting. Other pupils also gave an entertaining demonstration.

Miss Burt spoke at length of some of the special features of her development of the method; practically from the point of view of Galin-Paris-Chevé; ethically and educationally from the point of view of Rousseau. The audience was most appreciative and enthusiastic. Miss Burt is making a particular point of introducing chromatics early in the work in a perfectly simple, easy manner. She is also having unusual results in kindergarten developments.

Meigs Sisters Quartet.

The tour of this well-known organization, consisting of Miss Harriet Meigs, first soprano; Miss Louise Livingston, second soprano; Miss Cora Suters, first alto, and Miss Florence Meigs, second alto, includes the following towns: Charleston, S. C.; Jacksonville, Fla.; Summerville, S. C.; Waycross, Ga.; Florence, S. C.; Wilmington, S. C.; Fayetteville, N. C.; Athens, Ga.; Macon, Ga.; Cartersville, Ga.; Abingdon, Va.; Macon, Miss.; Poplarville, Miss.; Yazoo City, Miss.; Lexington, Miss.; Corinth, Miss.; Paris, Tenn.; Clarksville, Tenn.; Jeffersonville, Ind.; Louisville, Ky.; Pleasureville, Ky. On their return to New York they will give a song recital some time in December.

Miss Frances Moses.

Among the valued members of the Cincinnati Conservatory of Music faculty is Miss Frances Moses, of the vocal and instrumental department. Miss Moses has been identified with the conservatory these many years. She is a capable, conscientious, diligent and a complete success as a teacher. Her hands are full, as they deserve to be. During the past year she has had special success with her vocal pupils—and several of her piano pupils are quite talented.



AT last I have escaped from the valley of Chopin, from the cretinous, the critical valley of Chopin. Not that Chopin's music is always a valley or that his critics are cretins. I was allured by the al-literation and the fun of starting the Dean Krehbiel lecturing on the folly of fine writing. He is right, but as he has indulged in it himself he can't expect his flock to keep pace with him to the place which is paved with admirable intentions. Pretty words are abominable we all know, and so are colorless unvital ones. To write with virile terseness on any subject is rare. Rudyard Kipling can do it, so can John Runciman. Both are fighters, and I swear by fighting men. All hail the man who pounds, from pugilists to pianists. I salute you, *en masse*, as cried good old Walt Whitman, of Camden and the Cos-mos!

I say—wasn't that a wonderful mix-up between Jefferies and Sharkey last Friday night at *L'Isle de Coney Sur Mer*. The account in the *Sun* last Saturday was a joy. Talk about technical criticism—why the man who wrote that story of the fight round by round is an artist. I would intrust him with the delicate mission of describing by "points" a Paderewski recital. It must have been Laurence Reamer, or—stay, I have it—Johannes Wagner, a cousin of the famous Australian poet, Lingwood Evans—unearthed by Vance Thompson—is the man. Since his return Brother Wagner has heard much piano music in company with Henry Waller, and together they have finished a comic opera. Now the secret is out.

In all the accounts I have read of pianists or violinists being treated in the critical terminology of the prize ring, I have never seen the tale of two music critics spilling each other's gore in a twenty-four foot ring. It would be magnificent even if it were not scientific. Fancy Heinrich Krehbiel and August Spanuth matched for twenty catch-as-catch-can rounds, Marquis of Queensbury rules! Can't you see them enter the ring both smiling, but thirsty, the huge Dean trained down to 200 pounds fighting weight by his trusty trainer, Richard Aldrich, while his adversary, a dangerous man and once champion of the Bremen Boxing Club, crouching—Jefferies' famous attitude—for an opening! Oh, it would be glorious and so much more exciting and instructive than a De Pachmann piano recital. Of course, August Lüchow would be bottle-holder, and the best man would win. If I only I had the time to conjure up the possible picture of such a battle of the giants point by point—but I haven't. Immediately after the conflict I should challenge Harry Finck, the Terrible Turk, and author of "Primitive Love," to meet me in a hundred acre field for a sprint. First man out must listen to all the Brahms piano music. Need I say Mr. Finck would not be a winner?

Victor Thrane is making hum the musical world. He is over his head in work, and that means about six feet three above the ground. In fact, he is the only man in town taller than Clara Butt.

The two Marks—Twain and Hambourg—are excellent friends. Young Mark brings letters from

old Mark to influential people in this city. One of them reads something like this:

"This will introduce to you Mr. Mark Hambourg. He plays the piano better than any one of the Clemens family, but his complexion is not as good as mine," which is very much in the Twain vein.

* * *

There was nearly a scandal uptown the other day when programs were printed announcing at Mendelssohn Hall a Chopin recital by the celebrated Russian Virtuoso, Vladimir de Lachmann. I hear that "Jimmie" of the name swears he will never play in public unless protected by a net. *Es ist sum lachen.*

* * *

"And when he found the harp, then would he harp, and play thereon and weep together. And sometimes when Sir Tristram was in the wood that lady wist not where he was, then would she sit down and play upon the harp; then would Sir Tristram come to the harp, and hearken thereto, and sometimes would he harp himself."

Just like an egotistical man! And I swear that I believe he sang ever of himself, this dolorous Tristram with his drug-susceptible constitution.

* * *

Young Mr. Ziegler, who will be heard of some day in the critical world, has compiled for your benefit a choice Wagner menu. It begins with *Walkürbis Suppe, Alliteragout fin en coquettes, Pasteter von Nibelungenhachi, Siegfrieden deau von Kalb, Rheingoldfisch à la Maitre, Marinirte Aalberich in Essig, Fafnerfilet mit Tarncapersause, Fricka-see*—this must be delicious [note by the editor, whose teeth are set]—*Woglinen purée und Drachenblutwurst, Zukunfts Kohl mit Wahnfricadellen, Wigalaweingelee mit abgeriebne Patronenschal, Erda beer Eis, Grosse Rosinen und Krach Mandeln, Dry Cosimadeira, Schleinitzberger Auslese Dämmerungsent, Ho-jo-to-haut Sauterne, Bur-Gunther, Fliegend Hollande Kase mit Beckmesser Gegessen.*

Wie ist das fur Hoch-zeit!

* * *

I caught this in a Catholic contemporary. Religious journals must be looking up:

"A musician, out of work, are you?" said the housekeeper. "Well, you'll find a few cords in the woodshed. Suppose you favor me with an obligato," "Pardon the pronunciation, madam," replied Peripatetic Padroosky, "but Chopin is not popular with me."

* * *

Max Nordau places Markham, the "Man with the Mergenthaler," far above Walt Whitman. I wonder how Markham feels?

* * *

Rafford Pyke, in last Saturday's *Commercial Advertiser*, sums up the Boer war and "Ruddy Kipling" as follows:

"Finally, there is no doubt that all over the world the English have become too 'cockey.' Kipling has been saying too much about the 'lesser breeds,' and the English have been complacently grouping pretty nearly everyone except themselves as belonging to the lesser breeds. They have been doing all their fighting for nearly a century against lesser breeds, and they have become altogether too cheerful in their views of warfare. Now, at last, they have run up against something that is going to make them much more easy to get along with when you meet them casually wandering on the face of the earth; and when the Boers have taken a few more British regiments into camp and have captured

Kimberley, with its miserable nest of stock-jobbing, chicken-hearted intriguers, who have been working so hard to bring on a war in which they themselves are unwilling to do any fighting, then we can all begin to let our sympathies swing around without reserve to England's side, because the England that comes out of this war will be a much more civil, modest and soft spoken England than the England which rushed into it to the sound of Mr. Kipling's tom-toms and the bellowing of the 'Arries in the music halls."

And Mr. Pyke does not sympathize at all with the Boers, remember that. He is just illustrating a latter-day development of James Russell Lowell's "certain condescension in foreigners." That's all.

* * *

I notice that "Baron" Louis Von Gaertner was recently married at Stratford-on-Avon. At the Players' Club "he was believed to be an architect."

Yes, of his own fortunes. He is Louis Von Gaertner, of Philadelphia, a pupil of Joachim, and a singularly gifted young man in many things besides music.

* * *

When I watch one of Walter Pater's long prose lines go curving and careering past me like some great golden chariot, I recall with uneasiness this master's green and sympathetic eyes, his prognathic jaw, his curiously shaped forehead and his large musical ears. Pater was an ugly man, judged by conventional standards. He was as un-Greek in appearance as Socrates, but he had a most subtle brain. Beethoven, the Fleming, who happened to be born in Bonn, was an ugly little Dutchman with a frontal bone of extraordinary thickness. Schopenhauer literally looked like a devil with his two angry spurs of white hair on either side of a threatening skull. Chopin was not as sweet as his music, his nose being too prominent—hence his hatred of the Jews—while Richard Wagner was as ugly a man as one could meet in a day's walk around and about the Ghetto. Other shining examples of homeliness and brains are the Devil, Dante, Zangwill, Michael Angelo, Franz Schubert, Liszt, Berlioz, Schumann, Haydn, Tolstoi, Dr. Johnson, Rubinstein, George Eliot, Swinburne, Pope, Ibsen and Kipling.

Here, then, is my plea.

Are there no arts but the literary, the musical? Must the plastic arts be forced forever to reproduce the forms and faces of ugly men and women simply because the old ideals of beauty have vanished?

Oh, for those dead Greek days when shapely men and comely women trod the rind of the globe unhampered by coat or corset! The tailor and dress-maker are to blame for much of the formal ugliness of this age; but shall I whisper the real, the most disturbing cause? The white and yellow races are developing their cerebral areas so the head and face suffer in consequence. When a man or woman has brains, farewell to the outer harmonies of surface, farewell to unfurrowed symmetry, to the eloquent oval, to the lofty bridged nose, the mouth bowed like Cupid's, ears tiny, and foreheads unwrinkled! Thought kills, eats, destroys and effaces beauty; thought feeds upon itself, and, like a worm, burrows from involute and secret places to the mask of humanity, disfiguring with sharp lines, causing great splotches of tense nerve and muscle, folds under the eyes, millions of criss-crossings about eye and mouth, and over the map of the features hovering shadows, mezzotintings of envy, jealousy and dull etchings of pain and care. Thought, aided by his foster sister, Feeling, does all this.

To be beautiful is to be brainless and consider the

charm of stupidity. Not to think is to economize enormously in the friction of the human machine. Sixty-five out of the seventy millions of this land do their own thinking, hence the almost universal ugliness. And this, too, despite such thought-saving devices as books, newspapers, music, women and churches. By resolutely putting aside the tempter Thought, by firmly crying aloud *Retro Me* to all forms of emotion, beauty may be conserved. For centuries women have been the guardians of plastic beauty. They refused to develop the irritating gray stuff in their cerebrum, and to them was given grace, sweetness and beauty. But the Devil of Equality got their ear and whispered in it all sorts of fine things about "characteristic expression," "interesting profile," "the future of the sex," and then they succumbed. One trembles to think what women will be in the twenty-fifth century.

Stephen Mallarmé wrote a cryptic and exquisite prose poem. He called it "The Future Phenomenon." In it, as in a clouded vision, men and women struggle to see the great Prize of the Showman. It is a woman, a glorious specimen, a solitary survival of a race primeval, with glorious hair and glancing skin of ivory. Bald-headed pigmies, male and female, black, repulsive and toothless, gaze upon this dream of antique splendor. They were little and hairless and knew all things, but physical beauty was a stranger in their palaces, so they fell upon their intellectual marrow-bones and worshipped. The parable hath a certain significance.

Now this should tempt us to foreswear the pleasures of the soul and become frankly pagan, adoring our material vestments, lest ugliness, cosmical ugliness descend upon the tribe human like a plague of darkness. Books, music—ah! worst of all is this nerve-shattering, tearful art—and pictures are the instruments chosen by the gods, first to madden with pride and then to destroy. Ignorance, profound, sublime, and naïve as one of Tolstoi's peasants, is our sole salvation. Let the art of reading be suppressed, higher education be accursed, and upon all illicit aural pleasure a ban proclaimed. Tall, brainless young men with broad, low foreheads and supple frames, maidens with lovely vacuous eyes, fawn-like movements and laughter silly, divine, will supplant the nervous, ugly, intellectual striving and unhappy races of our times. Brains and Beauty do not consort. To be stupid is not only to be beautiful, it is to be happy. The hideous competition social, commercial artistic, political and scientific would cease, the golden age of agriculture return and with lowing herds on the lea, man and woman would roam and love and face no problems but the easy getting of food, drink and shelter. Squalor, intemperance, millionaires, symphony concerts, Wagnerism and Female Suffragists would be no more. Let us be stupid, let us be beautiful!

Hildegard Hoffmann.

Miss Hildegard Hoffmann's engagements for the coming week are: At the concert of the New York Press Club, at the Waldorf-Astoria for the concert of the Montefiore Society, at the opening concert of the Heine Bund, Louis Koemmerich conductor, and at the first recital of Hugo Troetschel.

A Morrill Pupil.

Miss Jennie D. Hitchens, pupil of Mrs. L. P. Morrill, a noted voice teacher, of this city, has located in Nashville, Tenn. She has a studio with the Jesse French Piano Company, and the enrollment of a large number of pupils is flattering to a newcomer.

Marie Brema is due here in January. She will sing at Carnegie Hall, January 23.

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MUSIC GOSSIP OF GOTHAM.

NEW YORK, November 6, 1899.

THE Wertheim Musical Academy, on West Twenty-third street, established last summer, looks like a thoroughly wide-awake, up to date, successful music school; that this is not in the looks alone is at once evident to the caller, for all about is heard the sound of the merry music maker—violin, voice, piano—all in full swing. The director, Max Wertheim, has long been known as a successful violinist and teacher, and as having pupils who bring him renown, and conduce much to his teaching success.

He will soon give a concert in which advanced pupils will participate, and this will be the first of a series.

Kate Stella Burr, active and indefatigable as ever, has been made chairman of the organ department of the Women's Philharmonic Society and also reappointed vice-president of the New York State Music Teachers' Association for the third consecutive year. She coaches singers in oratorio, church music, concert singing, plays accompaniments at concerts, &c., has a fine organ at her church, Grace M. E., and had two musical services last month—Mrs. Elizabeth Northrop, soprano, and Ion Jackson, tenor, soloists at one and Messrs. Julian Walker and Jackson at the other. Her new quartet began Sunday. Miss Mary Elizabeth Beer, the contralto, from Bucyrus, Ohio; Samuel Beddoe, tenor; Charles Thomas, baritone, and the soprano are singers of reputation in the West, Cleveland having been their home. The quartet has been carefully selected, and is highly satisfactory to the church.

Laura Sanford, a former pupil of Amy Fay, and since then actively studying in Germany, notably with d'Albert, recently played for a small company, of whom your gossip was one, and charmed all by her musical interpretation of standard classic and modern compositions. This is the list of pieces:

Gavot and Muset.....d'Albert
Ballade in A flat.....Chopin
Novelette in B minor.....Schumann
Study in E flat.....Rubinstein
Maerchen.....Raff

The d'Albert piece took me back to "ye olde tyme" when that young genius played it for a number of us in Weimar, and we all said it must be modernized Bach—her unique pedaling in this caught my attention, as well as the rhythmic swing; in the Chopin there was much refined expression. This girl's heart is in the right place! The vigor and clean-cut pianism of the Schumann was remarkable, and the spontaneity and brilliance of the Rubinstein "left-hand" study is worthy of remark, while the fluency and clearness of the Raff piece was its special feature.

Miss Sanford has a remarkable little finger: I have never in all my days seen such strength, such "raising" power in the fifth finger, and whether this is due to the Deppe method or not I cannot say. Her memory never once failed her, and I understand she has an immense repertory.

Miss Sanford will be heard in concerts and musicales

this season, and there is no doubt this young girl, with her piano playing talent and personal attractiveness combined, is sure to make for herself a name.

Lulu Augusta Potter, a former Von Klenner pupil, is achieving success in Hollidaysburg Seminary and Altoona, Pa., whither she went this fall. In a private letter to a friend she writes:

I send you a circular which will give you some idea of my work here. My position is a very good one, and my work light, as I have no other duties than teaching, with the privilege of singing in concert and church. I already have several engagements for concerts: one on the 15th in the Altoona Opera House. My pupil, Miss Mae G. Davis, of Beaumont, Tex., will also sing; she came on from Texas to continue her lessons with me, having been one of my Raleigh pupils last year.

I have also begun with a class in Altoona, a city of 40,000 people. I get a higher price than any other teacher there, and in two weeks' time had a class of fifteen. This is considered remarkable there, as even the older teachers have scarcely that many pupils. I already have a clear field there.

My studio is very pretty, and I wish you would send me your picture, signed, as a little reminder of THE MUSICAL COURIER and what it has done for me.

One of my pupils is Miss Ella Foerster, of Pittsburg, whose father is the well-known American composer, and I am the fortunate possessor of some of his MSS. songs. I know I have improved greatly since you heard me in Cooperstown, and am sure you would not recognize the singer of that time.

I want you to do some concert singing in Pittsburg this season, and will let you know as to this.

Miss Potter is an energetic young woman, and is sure of success in her undertakings.

Mrs. P. Armistead Wharton, the vocal teacher, has some excellent material among her pupils, notably the Misses R. Isabel Grant and Florence E. Davis. They sang for me last week, and I am glad to register their excellent singing, the result, obviously, of superior teaching. Miss Grant sang "Arise, For the World Rejoices," by Ries, and Gounod's "Entreat Me Not," her enunciation and pretty voice qualities being enjoyable, while Miss Davis excelled in Buck's "My Redeemer and My Lord" and Bartlett's "Dreams." Miss Davis has the true musical temperament and should make her mark.

Among recent comers here is Miss Jessie M. Beckman, from the West, who has opened a studio in Carnegie Hall for voice culture, an experienced teacher having many pupils in the West occupying good positions, notably in church singing.

William C. Carl is taking special interest in her, and his introduction is of course worth much. She is also studying composition, and ere long expects to give a recital, which will be duly chronicled in these columns:

Parson Price received the following:

Boston, Mass., November, 1899.

Just a line to tell you that I came out last night, and it would have warmed the cockles of your heart to have heard my reception. I will send you the notices. Mrs. Kruger played the principal part last week, and made a big hit; her voice sounded lovely, and really I think you ought to be proud of both of us.

Will write you soon again. I hope you are both well, and with love for your own dear self. Your affectionate pupil, M. C.

Now all this particularly pleases Mr. Price, because it tells of the success of two pupils of his, Miss Marie

Cahill and Mrs. Kruger, the latter a new pupil of his, who "is bound to be somebody," as he writes. Of Miss Cahill the *Globe* said:

Buxom and good-natured as ever, Marie Cahill was in her liveliest mood, and all of her dances, songs and mimetic movements elicited applause and encores. She really made the hit of last night's performance.

Apropos of Price as a teacher, no less than four of his pupils appeared in this vicinity last week; namely, Julia Marlowe, Marie Cahill, Florence Stockwell and Ellen Rowland.

Mrs. M. Kirpal gave two receptions at her studio on West Twenty-third street recently, at which her pupil, young Theodore Lindorff, pianist, won high honors. He is a very talented lad, and many will remember his playing at the Waldorf last year, when he made a great success. Mrs. Kirpal also contributed to the enjoyment of the receptions by singing solos, and Miss A. T. Briggs, soprano, and a pupil of Mrs. Kirpal, sang Elizabeth's aria from "Tannhäuser."

The Flushing Conservatory of Music, over which Professor and Mrs. Kirpal both preside, has begun its season, and, with good sized classes, with which promise of still better things. Mrs. Kirpal is also prominent in the musical doings of the women's section of the New York Liederkranz.

Lillie d'Angelo Bergh has another Texas pupil with her, a Miss Wall, for whom she predicts a future; inasmuch as Miss Bergh generally knows whereof she speaks, there is reason to believe this of Miss Wall. She has a number of professional pupils, and many of these will this winter be heard in concerts, both of Miss Bergh's and of others. The weekly reception soirées given by her last year are still fresh in the musical memory, and as many of the famous grand opera singers were to be met there they proved a great attraction.

Conrad Wirtz, solo pianist, has been engaged for the Abbie Clarkson-Totten concert to be given on Thursday evening, the 23d inst., at the Twenty-fourth Street M. E. Church, near Eighth avenue; others to participate are Carl Tollefson, violinist; J. H. Boruff, baritone, and Florence Mackwood, reader.

Dr. James Pech is overflowing with recollections of the musical celebrities of half a century ago, notably of Spohr, the Cassel violinist and court conductor; Joachim, whose first appearance in England he recalls; Czerny, the pianistic father of Liszt, and others now lost to the world. What a book of reminiscences Dr. Pech could write, if he would—and, withal, he is as young and vigorous as many another man of fifty.

Mme. Adele Lewing has resumed her lesson giving, and will be heard in prominent concerts this winter. She has also several new compositions, and these will by-and-by see the light of the publisher's print. Her reception this afternoon is one of the social-musical events of the week.

F. W. RIESBERG.

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Clavier School's "Thursday Evening."

THE third lecture of the regular Thursday evening series was given November 2 at the Clavier Company Piano School, 26 West Fifteenth street, by Mr. A. K. Virgil, assisted at the clavier and piano by Miss Florence Dodd, Miss D. W. Willett, Mrs. Nightingale and Miss Florence Snell.

Mr. Virgil spoke very interestingly on "What the Clavier Method Really Is," mentioning the chief principles that distinguish it from the widely prevailing methods, which cultivate the emotional side of the art of piano playing, neglecting the all important mechanical or mathematical side, without which intelligent artistic results are impossible.

At the conclusion of Mr. Virgil's lecture, the following program was given:

Arpeggio in all keys—	
Preludium and Toccata.....	Lachner
Miss Florence Dodd.	
Exercise for the study of expression—	
Prelude.....	Chopin
Barcarolle in A.....	Rubinstein
Miss D. W. Willett.	
Exercise in scales—	
Fantasia in C minor.....	Mozart
Mrs. Nightingale.	
Exercise in chord skips—	
Valse in C sharp minor.....	Chopin
Novellette.....	MacDowell
Miss Frances Snell.	
Rhythmic scale—	
Scherzo in B minor.....	Chopin
Miss Florence Dodd.	

The technical exercises included in the program embodied three cardinal principles, the scale, the arpeggio and the chord, which, Mr. Virgil stated, constitute the framework of piano technic.

The excellent manner in which the musical selections were rendered evidenced the fact that the Clavier Method not only develops a perfect technic, but teaches artistic musical interpretation as well.

These Thursday evenings will be continued weekly, and all persons interested in the Clavier theories are invited to attend. Tickets of admission may be procured on application to the secretary of the school.

Opera in St. Louis.

[SPECIAL.]

THERE is little cause for congratulation about the operatic campaign of the Grau Company at our Olympic. The attendances for "Carmen"—even with Calvé—"Barbiere," "Faust" and "Traviata" were of the meagrest size, and despite individual efforts of such artists like Calvé, Semblich, Plançon and Edouard de Reszké, the performances seemed to have something of the scratch character about them.

Business looked up for "Lohengrin," with Susan Strong, Olitzka, Mühlman, Pringle, Van Dyck and Edouard de Reszké, but the artistic standard remained pretty well the same. The honors of the evening belong to Olitzka's Ortrud, Mühlman's Telramund and Edouard de Reszké's King. Miss Strong's voice lacks the suavity indispensable for the contemplative music allotted to Elsa, and the jerky, energetic style of Van Dyck is as little suited to the phrases of Lohengrin as a placid and cloying voice suits ill the part of Othello.

Miss Elizabeth Sloman.

One of the interesting features of the initial meeting of the Daughters of the Revolution, held last Sunday afternoon at Sherry's, was the presence of Miss Elizabeth Sloman, the composer of "Barbara Freitchie," inspired years ago by Whittier's famous poem. It was sung by her, with harp accompaniment, with artistic and dramatic effect. Miss Sloman, who is an excellent artist, was the recipient of many compliments.



THE MUSICAL COURIER, 24 RUE TAITBOU, PARIS, October 24, 1899.

The Musical Courier may be had at the following places:
 24 Rue Taitbout.....Marlboro
 37 Avenue de l'Opéra.....Brentano's
 224 Rue de Rivoli.....Galignani
 8 Clement Marot.....Near l'Alma
 129 bis Rue de La Pompe.....Clement's Music House
 15 Rue de Longchamps.....Near d'Jena
 3 Avenue Victor Hugo.....English Library, l'Etoile
 75 Avenue Champs Elysées.....Shakespeare Library
 11 bis Rue Pepinière.....St. Lazare

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To these gentlemen we owe a new musical centre in a quarter thickly populated and sufficiently distant from those centres already existing, to make it not only a godsend, but almost a musical necessity to the city.

It opens up possibilities of hearing interesting operas, not usual to the other houses, congested as they are by tradition, by restricted change of program, and by advance engagements with composers.

It opens up possibility of attendance upon musical entertainment to a host of people weary of the struggle at the ticket windows and box offices of older institutions.

It opens up occupation to numbers of artists wasting their youth and their talents, and spirits, too, in despair at lack of opportunities in the old ruts. In this one point alone is the effort a most welcome and praiseworthy one. To see such a number of trained people brought out before the Parisian public, to show at least of what they are capable, is a feast for the eyes of those filled with sympathy for this class of the world's pleasure givers.

There are, besides, the ballets, admirable and well conducted, giving employment to scores of women trained for their profession while yet young, attractive and supple. Then there are numbers of capable, efficient, artistic men who are drawn into activity as chefs, directors, &c., not to speak of a large mechanical personnel, all filled with aspirations, fitness for position, and with families to support. To all these people the new lyric theatre is an infinite blessing.

At a time when the subject of opera extension is being mooted in our own country, the example and its immediate success of the Théâtre Lyrique in Paris is most eloquent. THE MUSICAL COURIER most heartily recommends its following to our thinkers in the States, and attendance upon its admirable performances to the American colony living in Paris.

Although in the nature of things destined to be an additional opening to new composition, the intention of the theatre is by no means to be a cradle of experiments. The repertory for the season indicates that "L'Ami Fritz," by Mascagni; "Iphégenie en Tauride," Gluck; "Charlotte Corday," by M. Alexandre Georges; "Lucia de Lammermoor," "La Bohème," "Le Roi l'a dit," "Martha," "La Flamenca," by M. Lambert; "Daphnis and Chloe," by M. Henri Marechal; "Eros," by M. Le Roy; "l'Hôte," by MM. Michel Carré and Missa, are to be among the performances of the season.

The direction shows energy, ability, geniality, a desire to meet the wishes of the greatest number of people, and a resource of enthusiasm, verve and vitality which are the special prerogatives of all things young.

One point so far in the consideration of this new enterprise has possibly not occurred to many, namely, the opportunity it may afford to American singers to appear in Paris.

Not that the Théâtre Lyrique will be any more lax in requirement than her sister institutions, and therefore more accessible, but that being another opportunity it will be another door. American pronunciation of the French language will doubtless, here as elsewhere, be found a hindrance. This will ever remain so until such time as educational opinion is sufficiently awakened to the necessity of commencing the study of the language by the sounds which compose the words, instead of by the words which compose the language.

Léoncavallo's "Bohème" is at present the clou of the repertory. The success of the opera was instantaneous and real. There is nothing forced in the spontaneous applause which greets the various features of the opera throughout the evening. There are but two or three places where attention flags during the four hours, and that for reasons indicated further on.

As compared with Puccini's version it is as the real life to a wax figure. Indeed in the difference between the buoyancy, vigor, life and color of the one and the dainty and colorless finesse of the other lies almost the difference between two distinct schools, one Italian, the other French.

In general, this "Bohème" is more of a story, but the pivot of the plot is wholly misplaced by making of Musette and Marcel the hero and heroine, effacing almost wholly Rodolfe, and suddenly giving the stage to Mimi, who thus far in the play has been but perspective for Musette.

Exuberance is perhaps the best word by which to characterize the first two acts; one, the Latin Quarter restaurant; the other, an outdoor ball and concert given by Musette when ejected from her apartment. In the third act it is a pity that the separations of the two girls from their lovers should follow each other consecutively and in exactly the same lines of action. This takes the romantic interest one from the other without benefiting any cause.

Also solo soliloquies follow each other, and are at times too long, being devoid of melody. Indeed, it must be said that while not in the danger of growing monotonous, which threatens the Puccini music, this composition is no more rich in melody. The orchestration, however, makes up for it. This seldom allows itself to be long forgotten, and is so strongly commentary of the action that it is at times quite as forcible as the medium of expression by sight. It frequently seems much too good for the subject it is carrying. There is no symptom in it of the old Italian school of writing, nor yet any imitation of the lyric drama. It is simply genial musical expression, not strong.

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but well nourished as to harmonies, without being weakened by easy rhythms.

The last half of the story does not appeal as does Puccini's "Bohème." It is more dramatic, at times too much so, but less touching and sympathetic. This may be accounted for by the fact that Mimi has had no opportunity to get at the sympathies of the audience till the episode of her death; that is not well done. The music is highly expressive throughout, and never becomes mere accompaniment. There are some charming, at times really beautiful passages, in the solos and concerted airs, yet not one of them that in its entirety could be called a gem.

There is no dialogue in the piece, which in this feature commends itself to those foreign artists who are obliged to sing their conversations in order to smuggle in bad French.

The mounting of "La Bohème" is all that could be desired; natural, full of illusion and delusion, attractive and true as to local color. Evidently no pains have been spared. Musette and Mimi are exceptionally pretty and graceful girls, even for the stage.

Mlle. Frandaz, who takes the part of Mimi, is extremely sweet and winning, the very double in appearance of Miss Gertrude Howe, the young American student, who is such a favorite in Paris. Mlle. Thévenet, who is constantly before the footlights, so strongly resembles Calvé that she is accused of imitating that artist, which possibly never occurred to her. Not only does she look like Calvé and act as she does, but in some notes her voice has that pure crystalline quality for which the diva is remarkable.

A M. Soulaçoix as Schaunard is a host in himself on the stage, and would make a success of any piece into which he could throw equal qualities. The others are good, even actors and singers. In fact, it is rarely that so good an ensemble is produced. The direction has every reason to be proud and satisfied.

* * *

A brilliant reproduction of "Oberon" is another laudable venture of this theatre.

Oberon originally was one of the good little gods of the upper goddom, who, one of the happiest of husbands, got into altercation with his wife Titania one day as to the intensity of the love feeling among the peoples of earth.

The altercation began, indeed, while over dessert of honey and figs, the couple commenced to comment upon their own happiness.

"I wonder if ever a pair were quite so happy and loving and faithful as we?"

"Yes!"

"No!"

"No!"

"Yes!"

Remark became discussion, discussion dispute, dispute separation. In this wise:

Titania insisted that in shape of confirmation of his theories, and also as punishment for his contradiction, poor Oberon must leave her sight, go down upon earth, seek and find the supremely happy and devoted couple of his imagining, and not return until the proof had been established beyond doubt. In addition, he was to cut off the beard of a sultan, kill the sultan's prime minister, and steal the daughter of the sultan.

It looks just the least bit indeed as though Madame Titania had her eye upon some nice little god in the neighborhood and had planned this little misadventure as a means of getting her good man out of the way for quite a few days. In fact, it looks very much like that the more one thinks. At all events, off the good Oberon was packed, with bitter tears in his eyes and his trusty Puck by his side, to discover where on earth he might find a pair of lovers worthy the name.

* * *

One of the first people he met was a young Frenchman by the name of Huon or d'Huon, from near Bordeaux, of the time of Charlemagne. He had been expelled from his native land for some misdemeanor or other—had been "too

curious," perhaps. He evidently was not taking the matter seriously to heart, as from his face the gods from another world immediately judged him to be a man who—well, who knew how to love, given the opportunity.

Dropping into conversation, as men do, Oberon soon found that his intuition had not deceived him in regard to d'Huon, at least so far as disposition was concerned. In addition, what was his joy to find that like himself the young exile's face was set haremward, and the Sultan's daughter Amanda his object.

This latter dream it was no doubt which, shedding over his face its reflection, led his fellow traveler to fathom him so speedily. In brief, here was the man to aid him back to Titania's side. To the harem they both betook their steps, the debonnaire Puck bringing up the rear.

Oberon, as simple souvenir, gave to d'Huon a fine god's horn, which had the effect of causing all who heard its sound forthwith to commence to dance. Since it is well known that when people dance what sense they have leaves their heads, this was to be the means for confounding the eunuchs and Sultans and of making matters in the seraglio easy thereby.

All fell out as intended. The Sultan was scalped, the minister killed, while Mlle. Amanda, d'Huon and Oberon reached the vessel of departure, and escaped without losing a hair or a juron.

Oberon, discreet chaperon that he was, gave the young people orders; indeed, had them formally promise him that there should be no love making on board, not till after the arrival in France, when they might be as happy as they pleased.

Alas for orders and alack for promises! We all know how it is on ship board. And we know how it is with chaperons. It was tough work in those days to sail a ship, not as to-day, when captains can dance through a storm while officers bet on speed races overhead. Obéron, busy with his wheel, forgot the young people. The ship was big, the passengers few, the horizon far, to a little harem girl and a Frenchman, in short there was love making on board; it is even quite possible that there was some, quite a good deal of it. The helmsman was called to his senses by a growl from the Tempest god that promises had been broken and gods' orders disobeyed, and that revenge must be had of the culprits there and then.

But though the tempest grew and raged and tossed the ship upon the waters, and shot lightnings and hurled thunders and poured rain in floods neither d'Huon nor Amanda saw or heard or felt aught of it, so happy were they with looking into each other's eyes! They knew no fear as they were drawn overboard by lapping waves, as they sank and swam and floated and were dashed ashore upon the rocks of a desert island. They never lost sight of each other's eyes nor the love light burning in them, and the first still minute that came they just sighed for happiness and thanked God they were alive!

An ideal honeymoon! If there is any prayer that the true lover can offer up it is for periods of absolute solitude, and, above all, deliverance from the intrusion of the thick-headed, tough-hearted, blind-eyed and wholly cursable bête noir of a third party!

One fine morning, however, the third party arrived, sure enough—neither bête noir nor intruder, indeed, but a delightful, chubby, really alive baby, to whom for once at least the husband could lay undisputed claim.

In all the portraits of romance there is none more touchingly beautiful, more complete or susceptible of beautiful treatment than this episode of almost unconscious maternity, which, following the successive epochs of love, freedom, voyage, shipwreck and idyllic housekeeping, fell upon this little girl fresh from the cave of a seraglio. It is a perfection of life—all there is.

Titania and Oberon reconciled had their eyes all this time upon the young couple, she to be able, on sight of failure to say "I told you so" to her husband, he to justify theories he had sacrificed much to establish. Satisfied in the end, they granted the reward of the lovers' stability by allowing them to depart for France and Charlemagne,

where, let us hope, they lived and died happy and worthy of their fateful adventures.

This pretty story, originally conceived, I believe, in Italian, has been treated by litterateurs of all nations, notably Shakespeare and Wieland. A French version gives prominence to d'Huon, of Bordeaux; a German version makes of Oberon the hero. The German Wieland it was who dramatized it for Covent Garden in 1826, where it was produced a short time before the death of its composer, Weber.

Many changes naturally have been made from the original. To begin with, the word "Amande," which, with its broad Italian "a" sounding too much like a word which would have misrepresented its owner, was changed to Rezzia. The charming motherhood episode is, of course, thrown out altogether. Various separations are sent upon the pair by which to test their true feeling; she torn to a harem in Turin, he sent into chains, &c. Oberon, their guardian angel, secures release and return each time of course, and the final reward and return to France is left similar to the legend.

Mlle. MARGUERITE MARTINI as REZZIA.

Too much praise cannot be given this young and brilliant artist for her admirable interpretation and vocal execution. A daughter of the Midi, of a mother who had a magnificent voice, with gifted brothers engaged as artists and theatre directors, Mlle. Martini is well equipped for her success by temperament, training and environment. This, however, has been but part of her preparation. More ardent worker or more conscientious one does not exist. Beautiful in person, with a voice of remarkable compass, vibrant and expressive, this is an accomplished artist, perfect in stage deportment and finish and genial in inspiration. She it was who created recently the heroine role in the "Duc de Ferrare," by M. Georges Marty, of the Opéra. Success in it led to the immediate re-engagement of this interesting artist.

In the latter play there is naturally much more action than in "Oberon." The plot has been already traced here. It is the old story of the old duke, young wife, young son. Young son and young wife betray old man, who chooses the well merited form of retribution of making the young guilty man put the guilty young woman out of the world and out of the way of future mischief-making. This play, taken from history, was written in poetry by M. Paul Millet.

Here Mlle. Martini acquitted herself admirably. She sang it some dozen times at the close of the last season, each time with increased success.

In "Oberon" the vocal trial, which is much greater, was equally well sustained. Although trying to most voices, written as it is wholly in sharps, Mlle. Martini did not find it exacting. It is, however, full of technical difficulties.

In the second act, an air, which sounds like a book of vocalizes, was a pleasure to hear, from the clearness and facility of rendering. The grand "Air to the Ocean" was marvelous. It seems in this at times as if this music might well have been the inspiration of the new order of composition, followed first by Berlioz, then by Wagner.

Mlle. Martini is, by the way, equally successful as teacher of singing and of stage work as in the actual stage life. Her classes are always large, the results excellent, and no teacher ever had more loyal or affectionate friends in her studio, being herself the soul of goodness and fidelity. As teacher of maintien and stage deportment for stage, platform or drawing room appearance, it is doubtful if Mlle. Martini has a rival in Paris.

"FROU-FROU" AT THE COMEDIE FRANCAISE.

Speaking of selfish, inconsequential women in this world, they are giving "Frou-Frou" to crowded houses at the Comédie.

People shed copious tears and blow foghorn trombones all over the house, over the misfortunes of a woman who lived, moved and had her being for self and self alone, who never did an unselfish act, never conceived a thought that was not for self and self-interest.

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principle unknown terms, sacrifice and self restraint unheard of. Her sole principle of action was to have everything she wanted when she wanted it, cost what it might to any human soul. She was neither lover, mother, relative, nor friend. She had no loyalty naturally, and would at any time have seen anybody die to secure the change of lace on a pocket handkerchief or to go to a theatre.

Yet not a person in the house reflects upon the unworthiness of such a type; and God only knows her prototypes are not difficult to find. No, not among French women alone. The type is frequently found among American women. With them this condition is the greater crime, as they have every opportunity of becoming different; the unfortunate French girls do not.

Strange to say, the part is not at all well played by the young artist charged with its interpretation. The subtle charm of real life escapes her. She makes it the traditional demi-mondaine of the novel.

LEONORE.

By the way, what became of the message that Leonore sent to Fernand in "Favorite"? Were there Paty du Clams, Esterhazys, Merciers, huit clos, black closets and "Speranzas" in those days as to-day? What became of that message? It was certainly sent. It was just as certainly not received!

Well, the good priest may perhaps be excused. He had just lost a good fat monk to the church, and was about to lose a good fat king to it. And all for love of a woman, and he not in it, which was the worst part. He must have been in dire rage. He must get even somehow. There was nothing to be had by legitimate means.

Now in "La Tosca" it was different. When the good priest was winking scolding Tosca for her love for the painter, she asked what she should do to make it all right with the powers and yet remain with her lover.

"Oh, that's easy enough," replied the priest. "All you have to do is to bring your man to us and we will pay you pardon as commission!" This was fair. It is the plan adopted by modistes and dressmakers in France. It is even trade. But in "Favorite" there was no bargain to be made. All parties were incorrigible. But the question rests just the same:

What became of the message?

It may also be remarked here in parenthesis that no one ever thought of finding fault with Leonore or her conduct until she began stealing the best folks out of the church. Then she was cursed out by bell, book and candle light.

Those who are in doubt as to whether civilization really has advanced in the world have but to imagine the difficulties that would arise to-day in the way of making people believe that one man could turn another into a mouse by merely hurling a noster at him.

In fact, quite borderian methods were used toward both Leonore and Alphonse when they attempted to discover the truth and to throw light upon the mystery of deception. They were simply hustled out of sight of each other.

It is actually a fact, as the critic remarked, that much of the "Favorite" accompaniment is an atmosphere of gaiety for dramatic events. At times it is even quite apparent. This, however, does not take from the fact that they are in the opera passages of intense poignancy, especially for one in the mood to feel them.

What is worse than this fault, however, is the incessant recurrence of the same musical proceedings; a recurrence which at times leans to monotony. The inevitable cadence finale becomes almost laughable; also the descent by chromatics to resolution, which the beauty of the following melody makes one not only forgive, but forget, and, again, the frequent use of thirds and sixths, the placing of tenor over the air, &c.

When all is said and done, however, there must be some good in the piece that has held its sway so long, and that holds audiences quiet and attentive during four hours. Still,

the fashion is to wrinkle the nose and make a little mouth whenever "Favorite" and its kind are named now, and as fashion is stronger than sentiment, doubtless the time will come when people will be ashamed to be seen going to hear them. For the present it gives much pleasure, unquestionably. So does "Martha." So do "Lucia," "Traviata," "Rigoletto."

Yet every seat is sold for the ten performances of "Tristan and Isolde," ten days before the first representation. So silks and foulards, muslins, taffetas and brocades lie side by side on the big shop counters. And all disappear. Why not? All people are not made on the same model. Why should they be? And all have not the same usages. Why should they have?

One thing to be remarked in the singing of operas, and that is the amount of liberty taken with the original notation by singers. In "Bohème," "Favorite," "Oberon," "Salammbô," this is equally observable. Singers leap over a scale of six or eight notes to strike and hold the high note or vice versa, or to produce effects in other ways. In finales, especially, the orchestra is sometimes made to leap and jump fences in order to meet the singer on the finish. Notes are frequently inserted and as frequently left out, and an entirely different grouping of notes is oftentimes substituted for the original writing. A slurring negligence is common. Is this allowable? Would things be not more effective if more clear and accurate and detailed, even when passionate and dramatic? A pianist is obliged to reconcile the two, why should not the singer?

FANNIE EDGAR THOMAS.

First Kaltenborn Sunday Concert.

THE first Sunday night concert of the Kaltenborn Orchestra at Carnegie Hall was an unqualified success. The audience was large, the program excellent, the orchestra in good form and Mr. Kaltenborn never conducted with more taste, intelligence and fire. The music given was this:

Overture, Merry Wives of Windsor.....	Nicolas
Martens aller Arten, from Il Seraglio.....	Mozart
Louise B. Voigt.....	
Andante Spianato and Polonaise, op. 22.....	Chopin
Marguerite Stilwell.....	
Ballet music from Henry VIII.....	Saint-Saëns
Concerto for 'cello and orchestra.....	De Swert
Elsa Ruegger.....	
Overture, Tannhäuser.....	Wagner
Emilio de Gogorza.....	
Kol Nidrei.....	Bruch
Elsa Ruegger.....	
Kammenoi Ostrow.....	Rubinstein
Lorelei.....	Liszt
Louise B. Voigt.....	
Kaiser March.....	Wagner

Miss Voigt is an admirable exemplar of what an artistic, ambitious American girl can do if she is minded. She was soloist at the Worcester Festival, but did not sing in so self-possessed a manner as last Sunday night. The Mozart aria from "Entführung" is a noble specimen of the florid aria and is suited to the flute-like, pure, high, flexible soprano of Miss Voigt. Her scales are smooth and she has some power for a climax. Her rhythmical sense might be better—more symmetry and repose of phrasing would result. She made a success and had to respond with an encore.

The piano playing of Miss Marguerite Stilwell is youthful. She has a naive, pretty appearance. She betrayed some nervousness. Her tone is not big, nor is her playing too poetical, but she delivered the Polonaise with aplomb and in a technically flawless manner. The tempo was not forced and the involved passage work quite clear. She, too, had to play an encore piece. The orchestral arrangement used was Max Erdmannsdörfer's, and it in nowise compares with Xaver Scharwenka's, lacking on the side of color and tact. To reorchestrate Chopin one need not drive the piano into a corner during a tutti.

This is what Erdmannsdörfer has done with the C major section of the *Andante*.

The new violoncello virtuoso, Miss Elsa Ruegger, made a profound impression; picturesque, girlish and modest, her first attack proclaimed her the mistress of her instrument. Solo 'cello players are rare nowadays, and rarer still are the peers of this young Swiss artist. Her schooling, the Belgian, has been thoroughly absorbed by her, and she illustrates it perfectly with all its virtues and defects. To begin with, Miss Ruegger has a native charm; she is magnetic, and the tone she draws, if not large—that is large in Gérardy or Hollmann's sense—is musical, rich and sonorous. Indeed, her style is singularly mature and finished and her intonation faultless. Her left hand is agile, her fingering is clean, her attack free from all trickery, impurity and sliding. So her scales, arpeggios, double stopping are clear, and stand out like a finely modulated voice against the dark background of the orchestra. The De Swert Concerto is the one in D minor, and is a little sentimental in the cantabile parts, the composer bearing great love for "Lohengrin" in particular and Bayreuth in general. But as a whole it is an effective vehicle for virtuoso and musical display, and Miss Ruegger made all her points like a veteran. She was forced to bow many times, and finally to play for recall Schumann's "Abendlied," which she did with deep feeling and with a command of a singing bow that again aroused her audience. She is a delightful artist.

Emilio de Gogorza sang in his accustomed finished and impassioned manner. His delivery of the Massent aria was all that it should be. This artist has distinction as well as voice. Isidore Luckstone played the piano accompaniments with his accustomed surety.

The orchestra played with smoothness and authority. Its severe summer training tells heavily in its favor.

Boston Symphony Orchestra.

NEW YORK, WEDNESDAY AFTERNOON, NOVEMBER 8, AT 2:30.
PROGRAM.

Overture to the Prometheus Bound of Æschylus,
op. 38.....Goldmark
Concerto for piano, No. 4, in C minor.....Saint-Saëns
Capriccio Italien, op. 45.....Tchaikowsky
Symphony No. 1, in B flat major, op. 38.....Schumann
Soloist, Mark Hambourg.

NEW YORK, THURSDAY EVENING, NOVEMBER 9.

PROGRAM.

Overture, Der Bärenhauer.....Siegfried Wagner
(First time.)
Maurische Rhapsodie.....Humperdinck
(First time.)
Concerto for piano, No. 4, in D minor.....Rubinstein
Symphony No. 6, in C minor, op. 58.....Glazounov
(First time.)
Soloist, Mark Hambourg.

Recitals at Wanamaker's.

Silas G. Pratt will give a recital in the piano warerooms of Wanamaker's establishment on Friday afternoon at 3 o'clock. Mr. Pratt has arranged an attractive program for the occasion.

Dr. Paul Klengel is busy rehearsing a new work for mixed chorus entitled "Vom Pagen und der Königstochter," by Volbach, which has met with great success in Cologne, Düsseldorf and Mainz, Germany. This will be the first production in this country.

Miss Louise Livingston is meeting with much success in her tour with the Meigs Sisters Quartet, which organization she recently joined.

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PETSCHNIKOFF SAILS.

ALEXANDRE PETSCHNIKOFF, the famous Russian Violinist, who is to make his début in America November 17 and 18, at the New York Philharmonic Concert, sailed on the Steamship "Trave" October 31, and is therefore due here November 7 or 8. His manager, Victor Thrane, reports a list of bookings which is unquestionably remarkable and unprecedented. No great violinist, and we have had many who have visited these shores, has been booked for such important and numerous engagements before his appearance in America, as is shown by the appended list of Petschnikoff's bookings:

NEW YORK, PHILHARMONIC ORCHESTRA.
 FARMINGTON, CONN.
 PITTSBURG, SYMPHONY ORCHESTRA.
 ST. LOUIS, RECITAL.
 CINCINNATI, SYMPHONY ORCHESTRA.
 PHILADELPHIA, RECITAL (THOMSON SERIES).
 NEW YORK, CARNEGIE HALL, KALTENBORN ORCHESTRA.
 DETROIT, HOFFMAN CONCERTS.
 CHICAGO, SYMPHONY ORCHESTRA.
 MILWAUKEE, RECITAL.
 ST. PAUL, RECITAL.
 MINNEAPOLIS, RECITAL.
 DULUTH, RECITAL.
 CHICAGO, PHOENIX CLUB.
 UTICA, N. Y., RECITAL.
 NEW YORK, SHERRY'S, "HIGH NOON RECITAL."
 WASHINGTON, BALTIMORE SYMPHONY ORCHESTRA.

BALTIMORE, SYMPHONY ORCHESTRA.
 TROY, CHROMATIC CLUB.
 NEW YORK CITY, RECITAL.
 READING, PA., CHORAL SOCIETY.
 SCRANTON, PA., RECITAL.
 WILKESBARRE, RECITAL.
 BUFFALO, RECITAL.
 BOSTON, SYMPHONY ORCHESTRA.
 ALBANY, RECITAL.
 ROCHESTER, RECITAL.
 TORONTO, CANADA, RECITAL.
 CHICAGO, RECITAL.
 CLEVELAND, RECITAL.
 ATLANTA, GA., RECITAL.
 NEW ORLEANS, RECITAL.
 GALVESTON, RECITAL.

Negotiations are now pending for dates between these cardinal points which, no doubt, after his appearance in America and the great success that Petschnikoff is sure to have, and which would be only a repetition of the great impression he created in Europe, will result in a large number of applications for his services that will complete one of the most extended tours ever organized for a European artist in his first season in this country.

Late Chicago News.

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224 Wabash Avenue,
NOVEMBER 4, 1900.

NOTICE—All communications regarding musical events or items of interest concerning musicians in Chicago, St. Louis, Milwaukee, Indianapolis or any of the smaller cities of Illinois, Indiana or Wisconsin should be addressed to Florence French, Central West office of The Musical Courier, 224 Wabash Avenue, Chicago.

THE chief event of musical interest in Chicago has been the production of "La Bohème," sung in English by the Castle Square Opera Company at the Studebaker. Certainly it ranks among the most successful operas given by this capable and attractive organization.

The cast included Miss Yvonne De Treville as Mimi, Miss Gertrude Quinlan, William Stewart, Reginald Roberts, Frank Moulan (in a ridiculously small part), Rhys Thomas and L. Cassavant. The opera was beautifully staged, the scenery and accessories being fully up to the standard of the Studebaker. The principals and chorus were all good, and, except for some faulty enunciation, the performance was all that could be desired. If only English speaking people could realize the importance of making themselves understood the chances of success would be so much greater. It is the one fault or many of the Castle Square Company, the want of distinct utterance which detracts from the hearer's enjoyment. It is a fault not difficult of correction, and one which needs immediate attention: "La Bohème" was an experiment, and can be recorded as eminently satisfactory, reflecting the greatest credit upon all concerned. Miss De Treville sang delightfully, and acted with much grace and discretion.

The orchestral concert this week was remarkable for its admirable program arrangement, which included the great Fourth Symphony of Tchaikowsky, the "Egmont" overture, Beethoven; Overture "Siegfried," Wagner; Symphonic Poem of Saint-Saëns, the ballet music "Famors," Rubinstein, and Hugo Kaim's Festival March and "Hymn to Liberty." There was not such a large attendance as usual, owing to the very inclement weather, but the fashionable folk filled the boxes and the musicians the balcony. The lower part of the house suffered, but there was enthusiasm enough at the close of the first part of the program to obliterate the impression as to the size of the audience, Thomas being recalled three times to bow his acknowledgments. The playing of the orchestra is beautifully smooth and finished, although this is only the third concert of the season, which is now interrupted to make way for the opera. The concerts will be resumed December 8 and 9, when the tenth anniversary of the Auditorium dedication will be celebrated.

Music in Milwaukee is progressing almost as rapidly as in Chicago. The two cities are coming nearer in touch with each other, and it is only a question of time when the musical interests of Chicago and Milwaukee are intimately associated. As it is, the Chicago musicians and the Milwaukee musicians have much in common; especially is this the case with regard to the conservatories of both cities, several teachers in Chicago institutions being also identified with those of Milwaukee. A couple of hours on the Chicago, Milwaukee and St. Paul Railroad takes us from the great Western metropolis to the smaller sister city, where one can easily put in a day's work and return in time (the same day) for any particular musical event here. The road is comfortable and smooth traveling, making it a pleasant journey, with but two stops. To some very busy people a visit to Milwaukee comes as a pleasant interlude in the ordinary routine.

As a patron of Italian opera Milwaukee will not shine this season, except on one occasion, when the Grau forces will make a hurried trip and produce "The Barber of Seville," with Sembrich and Campanari in the cast. In the matter of miscellaneous concerts, however, the number will be practically unlimited, and many are the important engagements announced. It is good to see how the Milwaukee committees are drawing on Chicago. In the concerts given by the Arion Lyric Society, with three exceptions, all the artists are from Chicago, and include Genevieve Clark Wilson, Glenn Hall, Frank King Clark, Lucille Stevenson and Frances Carey Libbe. Miss Katherine Clark, a member of the vocal department of the Wisconsin Conservatory, is the one local artist engaged. Gwilym Miles, G. Stein and Evan Williams are the New York artists singing with the organization. The consolidation of the Arions and the Lyrics seems to have been attended with much success, the arrangements for the season being conducted with good success. The board of management is regarded as the strongest for several years past, the president, Chas. E. Sammond; the directors, A. D. Agnew, W. P. Bishop and I. A. Currie, and the conductor, Daniel Protheroe, all being enthusiastic workers in the interests of the club. The Musical Society is having its usual good concerts, the first taking place last Friday when "Godoleva" was produced. Mrs. Minnie Fish Griffin, Arthur Van Eywek, and Valentine Feruekes were the soloists. The performance went smoothly and acceptably, the work in every instance being artistic. This season is the forty-ninth in the existence of the Musical Society, and there is being planned a jubilee celebration for May, 1900, which is to eclipse anything ever given in Milwaukee. Several very distinguished artists are being considered, and among the strong probabilities is the Chicago Orchestra, in addition to the three concerts to be given in February and March. The A Capella Choir with many is really the most popular society of Milwaukee, and its gifted conductor, Wm. Boeppler, is doing some splendid work. The Milwaukee Maennerchor, under the direction of Hugo Kaun, is the fourth prominent organization, and will be responsible for several very attractive concerts this season.

In speaking of Mr. Van Eywek's engagement as member of a vocal club in Milwaukee, a mistake occurred in the name of the institution. Mr. Van Eywek is a member of the Wisconsin Conservatory, William Boeppler director, not the Wisconsin College, as was erroneously stated. The last named institution will be en fête next Thursday evening, when the formal opening occurs. This is by far the most important musical event in educational circles. Several Chicago artists who are identified with the institution will take part in the program, which promises to be very elaborate. The Governor of the State and two or three legal luminaries are to make speeches, and, altogether, the affair promises brilliantly.

Well supplied in most other directions, in the matter of good piano teachers Milwaukee is somewhat lacking. There is room for a really accomplished pianist who is also an able instructor. True, the Milwaukeeans have one or two, fairly known pianists, but pianists such as Chicago possesses there is not one. I mean men or women of international reputation, such as Sherwood, Zeisler or Godowsky. The musical enthusiasm in Milwaukee generally is more pronounced than in Chicago. If any great pianist is looking Westward, with an idea of permanent residence, Milwaukee is the city which should first claim attention.

The Wisconsin Conservatory can be congratulated on the first part of its season. Already there are 350 pupils enrolled and several new members have been added to the faculty. Among them are Mrs. Hoffmann, one of the

leading pianists of Milwaukee; Mrs. Harriet Allen Anderson; Mrs. Kimball, vocal culture; Madame Del Vigne, French language; Professor Kindinger and Signor Piment, for languages.

The South, as exemplified by Nashville, is according a recognition to Chicago artists which is as gratifying as it is deserved. The latest to be given an engagement is the Spiering Quartet, which, under the auspices of the Nashville Wednesday Morning Musical Club, played to a most enthusiastic audience. This club has ever shown itself to be an important and valuable factor in the cause of art, and this season is giving its members a number of delightful concerts, the opening one for the year being the Spiering program. In all the enterprise in musical matters, such as bringing Thomas, Carreño and Rosenthal, the Wednesday Morning has been among the first to offer co-operation, with the result that an appearance with this organization is much desired, as many of the members are known to be cultivated musicians, capable of appreciating good work. This is shown by the engagement of such a quartet as the Spiering, and on this occasion everything was done to make it memorable to the visitors and members. The Spierings evidently made a remarkable impression, and it is not improbable that a visit from the quartet will be an annual event in Nashville and under the auspices of the Wednesday Morning Musicales. The increase in musical happenings all over the country is nowhere more noticeable than in the Western, Central and the Southern districts. Chicago artists are taking the lead, everything is open for them, their worth is recognized and their work admired. Responsible for the recognition are the various clubs of which the Wednesday Morning of Nashville is one of the most important. The members of this progressive organization should make further acquaintance with our Chicago artists and hear some of our singers, such as the baritone, Charles W. Clark, or the delightful soprano, Helen Buckley.

In speaking of the Spiering concert, the Nashville American says:

It is not often that such an audience is gathered together in Nashville to listen to music as that which assembled in the clubroom of the Wednesday Morning Musicales yesterday at the opening of the club. Long before 11 o'clock the hall was crowded with a number of the leaders of the musical and social world, an audience representative of the best culture of the city. This fact was instantly understood and appreciated by the musicians who had come to play for the club as soon as they took their seats upon the stage. They felt the interest and sympathy—it was an inspiration to them.

The Spiering Quartet rendered an exquisite program. In the Schumann number, with the first pure, even notes, it was felt the music was in the hands of men whose rare insight, reliable judgment and perfect taste gave every assurance of a program of unusual pleasure. Their ensemble playing is the perfection of tone, rhythm and phrasing. In fact, the latter point is the chief feature of their playing. One forgets there is such a thing as keeping time, and thinks only of the musical ideas themselves as embodied in the phrases. This is the highest artistic and musicianly achievement, and is found only in such advanced organizations. It is here that individual excellence blends so unitedly as to seem one perfect, well rounded idea, one personality. This comes from long, long practice also. The Schumann was well played throughout, but the second and last movements were perhaps the best—the agitata being especially fine, while the last ended in a brilliant climax worked up in masterly style. The cello work in the first and second movements was particularly fine.

Only an intimate acquaintance with chamber music can give one the fullest enjoyment of its true beauty and sphere. It was a glimpse into another art world to listen to such beautiful harmonies, and a regret that so little of it is heard in Nashville. If it were only possible to keep such musicians as the Spierings here all the time we could then realize what riches would be added to our lives.

Mr. Spiering, in his Viextemps solo, was applauded most enthusiastically, and he responded with the well beloved "Prize Song" from the "Meistersinger," accompanied on the piano by Mr. Rhouborn.

The Tchaikowsky Andante is one of the most exquisite bits ever written, and was rendered as a special request.

They took it at a little quicker tempo than it had been heard here before, but their interpretation was so convincing that the audience felt that they had the true and unflinching artistic instinct in all things.

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and were drawn over to their mode of playing by their own conviction. The piece is entirely tone work, full of such exquisite pleading tones from all four instruments, and especially the 'cello in the last phrases. Every note was played with great breadth and feeling, and the intonation was wonderful in its purity and sweetness. The players showed some of their best qualities in this tone work, and their technical brilliancy flashed and scintillated in the Scherzo of Cherubini, in striking contrast to the Tchaikowsky. It fulfilled its name truly—playful and gay to a degree. It was so delightfully played that everyone was smiling at the close, and the audience burst forth into applause almost before the last notes died away.

The leading impression of the recital was the absolute earnestness, the musical grasp, the artistic taste of the entire program. It was an insight into violin literature. All felt there was a lofty purpose in it which lifted the club to a higher plane. The program was well and thoughtfully put together as to contrasts and climax; the reading of each number was finished, satisfying, and showed the Spiering Quartet to be a superb organization.

At the close of the program the audience remained seated for several moments as if loth to rise and break the charm of such beautiful harmony.

The active and associate membership of the Wednesday Morning Musicales now numbers over 450, a sufficient guarantee of the interest attaching to musical progress in Nashville. In local artists the city is very strong, some of exceptional talent making their home in this cultured Southern centre. Among the most prominent is Minnie Crudup Vesey, the accomplished dramatic contralto, who was a recent visitor to Chicago. Miss Vesey made several appearances here, and won many admirers for her fine voice and manner of singing. In Milwaukee; too, she was a great success at the recital at Downer College. Her singing at Atlanta recently was received with marked favor; returning visitors, among them a prominent New York manager, speak enthusiastically of Miss Vesey's performance.

Another Nashville artist who works for the advancement of music in her native city, and who has been identified with much of the present progression, is Miss Roberta Seawell, the talented pianist and teacher. In her work and efforts for the advancement of her club Miss Seawell is known to all the artists who visit Nashville. She takes the keenest delight in lending her services to obtain the best for Nashville, and this season finds her as usual one of the most enthusiastic workers in the cause of art in the South.

Monday afternoon a program, interesting and instructive, was offered by the Chicago Amateur Club. The principal feature was a lecture by Mrs. Crosby Adams on women composers. It was illustrated by some clever members of the club, who gave some good examples of women's compositions. Mrs. Adams is a most entertaining and original speaker, and one who has carefully studied her subject. She has a considerable amount of new material relating to the woman composer, and treats the subject from a different standpoint to that usually adopted. It is a lecture which should find much favor in musical clubs.

Becker's Lecture-Musicales.

The fifth season of Gustav L. Becker's lecture-musicales opened last Saturday with an informal meeting at his new home, No. 1 West 104th street, for the regular attendants of the musicales. The list of topics for the ensuing season was read and discussed, and the following impromptu program given by Mr. Becker's pupils: "Waldquelle," Hermes; "Helle Nächte," Tchaikowsky; Capriccio, Heller; "Abendlied," Schumann-Mertke; "Otello" Fantaisie, Haberbier; Funeral March, op. 72, and Ballade No. 2, Chopin. Claude J. Holding assisted by playing the Svendsen Romance for violin. The usual informal reception followed. The first regular musicale will be given November 18.

Admiral Dewey will occupy a box at Madame Nevada's forthcoming concert in Washington.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

PIANO RECITAL BY ARMIN W. DOERNER,
At Smith & Nixon's Hall, Cincinnati, Ohio, Thursday, October 12, 1899, at 8 P. M.
Buono Notta, op. 25, No. 4.....Nevin

FIRST JUNIOR RECITAL BY MISS FLORENCE LANG-WORTHY
At the Home of Mrs. Hinckly, Warren, Pa., October 27, at 7:30.
Grandma's Knitting Song.....Gannor
Farewell to the Birds.....Gannor
Lillian Brockway.

BROOKLYN INSTITUTE, BROOKLYN, N. Y.
November 1, 1899.
In Memoriam, Song Cycle.....Lehmann
David Bispham.

MUSICAL CLUB, MONTCLAIR, N. J.
November 3, 1899.
In Memoriam, Song Cycle.....Lehmann
David Bispham.

CARNEGIE MUSIC HALL, NEW YORK CITY.
November 5, 1899.
A Rose Fable.....Hawley
Miss Louise Voigt.

CHICAGO PIANO COLLEGE, CHICAGO, ILL.
Kimball Hall, November 7, 1899, at 8:15.
Good Night (A Day in Venice).....Nevin

Mrs. A. Heaton Robertson's Musicales at New Haven.

Mrs. A. Heaton Robertson, of New Haven, who will be recalled by THE MUSICAL COURIER readers as Graziella Ridgway, the gifted soprano, who sang so successfully in opera several years ago, is giving a series of musicales at her home studio in Trumbull street, New Haven, which are always largely attended by the Assembly set of that city. At the last musicale given on the evening of the 3d the program included a successful song or two by Miss Bessie Beebe, who presented "The Swallows," by Cowen, and "For All Eternity," by Mascheroni. Miss Beebe has a clear, strong soprano, and will, according to those who have heard her, become well known in concert and church work in the Classic City. The New Haven Register, speaking further of this musicale, said:

Miss Florence May Loomis, formerly soprano of the Dwight Place Church, now of the Church of the Pilgrims, New York, came up to sing for her teacher. Miss Loomis' voice has improved wonderfully. Her fresh, firm tones are larger and rounder and fuller, and the quality has taken on a velvety softness, too. She sang on Friday the new "Ave" of Goring-Thomas and Micaela's Song from "Carmen." With the exception of occasional short sojourns in New Haven, when Miss Loomis comes up for a few lessons with Mrs. Robertson, her engagements keep her constantly in New York.

Others who sang on Friday were Miss Josephine Bellosa, whose sweet, light soprano was heard to excellent advantage in a little French song of Fontenailles and two songs of Hawley. Miss Bellosa, by the bye, made her debut on Friday, and all were charmed with her pretty voice. Miss Katharine Murphy, the soprano, who is growing in favor with each season, sang on Friday with artistic judgment and taste the aria from Bismarck's "Jeanne d'Arc." Meyer Helmund's "In Love's Service" and Nevin's "The Rosary." Miss Clara Ford Okeson, who sang superbly Gray's "Dream of Paradise" and Miss Beebe, who sang Cowen's "The Swallows" and a song of Mascheroni. Mrs. Robertson was at the piano, and played the accompaniments as only she can, with rare touch and tone.

F. W. Riesberg as an Accompanist.

Among Mr. Riesberg's engagements as accompanist are the People's Male Chorus, November 17; Mme. A. C. Totten's concert, November 23, and Edward Bromberg's song recital and concert, Knabe Hall, November 28. Later, the concerts by the leading teachers of vocal music, such as Cappiani, Murio-Celli, Pappenheim, Ogden-Crane, Scherhey and others will claim his assistance.

Music in Munich.

MÜNCHEN, Germany, October 24, 1899.

YOU didn't ask me to—but I take pleasure in inclosing three programs and calling your particular attention to the Strauss programs. If the season opens up with such works I want to know what to expect before its close!

The Kaim Orchestra is a very fine one—Dr. Kaim claims it to be the first in Germany—and when I state that the Strauss Orchestra works were amazingly well played with but three rehearsals (I attended them also), and that Strauss complimented Dr. Kaim highly on his great orchestra, you may form an idea of the ability of the individual members composing the orchestra. I was very much impressed at the first rehearsal with the personnel of the band.

All young men, elastic, responsive, courageous, bold fighters, all of them. The enormous difficulties of the Strauss scores were overcome with immense élan—assurance. As for the compositions themselves, I confess to the greatest, intensest fascination. Such vivid coloring, such striking individualizing of episodes—all these orchestral works are composed of episodes representing in their completeness the title of the work—such wonderful mastery of orchestral technic, I had never listened to. Program music idealized to the highest degree to be sure, but so intensely fascinating! Strauss is great! So is the Kaim Orchestra! The Weingartner program—one of ten sub-concerts—was most beautifully performed. Brilliant in the Liszt, plastic in the Beethoven number. The singer was agreeable while not great.

Yours truly,

W. L. BLUMENSCHNEIN.

P. S.—Among the numberless advertised concerts are four Beethoven evenings by the pianist Fred. Lamond.

The compositions of Richard Strauss that were given October 17 were:

Don Juan, Tondichtung für grosses Orchester.
Vier Lieder mit Orchesterbegleitung—
Das Rosenband.
Liebeshymnus.
Morgen.
Cécile.
Don Quixote, Fantastische Variationen über ein Thema ritterlichen Charakters für grosses Orchester.
Drei Lieder mit Klavier—
Meinem Kinde.
Befreit.
Heimliche Aufforderung.

And on the 19th:

Zwei Gesänge mit Orchesterbegleitung—
Die Apollonpriesterin.
Verführung.
Ein Heldenleben, Tondichtung für grosses Orchester.
Drei Lieder mit Klavier—
Wiegenlied.
Traum durch die Dämmerung.
Ständchen.
Tod und Verklärung, Tondichtung für grosses Orchester.

At the concert October 23 Felix Weingarten, director, and Marcella Pregi, soloist, the program was:

Ouverture zu Euryanthe.....Weber
Nuits d'été à Villanelle.....Berlioz
Absence.....Berlioz
L'île Inconnue.....Berlioz
(Marcella Pregi.)
Hungaria, symph. Dichtung.....Liszt
(Auf Wunsch.)

Lieder—
Der Nussbaum.....Schumann
Heiss' mich nicht reden.....Schumann
Parole.....Brahms
Ständchen.....Brahms
Dritte Symphonie (Es-dur), Eroica.....Van Beethoven

The New York Liederkrantz will give their first concert this season at the club hall on November 26.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17, October 24, 1899.

THE past week offered many things of interest in matters musical in Berlin, albeit one would hardly have thought so on the first evening, which was a very tame and disappointing one, and it is lucky therefore that a crescendo was noticeable in the latter part of the week, which was as steady as it was pleasing.

The unfortunate first night was a young man named Harry Raccoli, of whom Wolff's concert agency's preliminary puff (which sometimes leads and sometimes does not lead to fame) proclaims that he is a born American, who since 1894 has studied in Germany, and during the last years with Dr. Hugo Goldschmidt, director of the Klindworth-Scharwenka Conservatory of Music. I have no doubt that this gentleman, who has written a book on the subject and who is a singer himself, knows more upon the subject than I do, but the fact remains nevertheless that his pupil would have done better for himself and his vocal pedagogy if he had abstained from appearing in public.

Mr. Raccoli, if he was born in America at all, a fact which I am inclined to doubt, is of Polish-Jewish extraction, and his voice and manner retains something of the timbre and quality which Wagner describes so tersely in his pamphlet upon "Judaism in Music." It is an alleged baritone voice, but it sounds to me more like a spoiled tenor than a genuine baritone, and this lack of character is not offset by too much sonority. On the contrary, Mr. Raccoli sings with a piano which has no substance and reminds me of Peter Schlemichl, the man without a shadow. But whenever the young man abandons his dynamic modesty and tries to sing with more tone, he emits it without gradation, and so explosively that the forte is of displeasing effect.

Much more so, however, is the delivery, which is so stilted and affected that it would not be forgiven even in a real tenor, let alone in a spoiled baritone. To make things worse, Mr. Raccoli's opening selections, which were the only ones I could stay to listen to, consisted of four Schubert songs, not at all suited to his style of delivery, such, for instance, the "Greisengesang" and the very difficult setting of Schiller's "Erwartung," which it takes a good deal of experience and art to sing satisfactorily. And then such rarely heard dug-out songs as "Verklaerung" and "Liebeslauschen," which do not belong among the most happily inspired of the hundreds of lieder left by Schubert. Generally speaking, it remains a truism that those works of a great composer which remain unknown deserve this fate, and it is surely no wise experiment to place them upon the program of a young, unknown and not artistically experienced debutant.

Another comparative vocal failure I encountered on the same evening in the person of Luise Limar (an alliterative pseudonym). The lady has a soprano voice of neither great compass nor beauty of quality, and the colorature she displayed in the cavatina from Donizetti's "Anna Bolena" was not sufficiently clean to make up for the other, not purely vocal but also musical, shortcomings of the lady, who was likewise a debutant.

Royal chamber virtuoso Felix Meyer, who contributed to the program, among other numbers, the Spohr "Gesangs-scene," is a very stiff, angular and somewhat old-fashioned performer, and although he did better on this occasion than I have heard him play before, I must say that he was far from satisfying my music-saturated ears. It is strange, but I have noticed it before, that when you hear one alone from among the number of the strings, jointly the pride of the Royal Orchestra, you do not understand where the body gets its well-earned reputation for having the most brilliant and beautiful string department of any of the world's orchestras, with the possible exception of the Boston Symphony Orchestra.

That this is really and undeniably the case you would have convinced yourself in the next night's second symphony evening of the Royal Orchestra, when, under Weingartner's direction, they performed, among other things, Smetana's "Verkaufte Braut" Overture with a dash, vim, brilliancy, élan and in a tempo which made the whole orchestra, but, of course, most of all the strings, appear like a body of virtuosi. This, however, is one of the Royal Orchestra's and Weingartner's battle horses, just as it is the best effort of Smetana, whose claims to the title of the "Bohemian Mozart" seem to me based principally upon this chef d'œuvre and upon the well-known quartet "Aus meinem Leben."

The first section of the program contained, besides this overture, Liszt's best symphonic poem, "Les Préludes," which, however, begins to show the signs of wear and tear and sounds already a bit like clap-trap, and, for the first time in one of these concerts the "Antar" Symphony, by Rimsky-Korsakoff, a work which I have heard in New York many years ago. It is not a symphony at all in either form or contents, but it is so clever and interesting in orchestral coloring, especially in Arabic nuances, that, despite its meagre thematic material, it must seem interesting to the musician. The large majority of concertgoers, however, does not consist of musicians, and thus only can I explain why the fact that the "Antar" Symphony, despite an extremely effective, carefully worked out performance under the baton of Weingartner, should have been received with tokens of disapproval on the part of at least a portion of the audience.

After three such brilliantly orchestrated numbers as the above, the Schumann C major, which formed the second section of the menu, had a particularly hard stand, for of the four symphonies of the master it is the most clumsily scored, and only its inherent musical beauties, especially that of the heavenly adagio, will save it from falling into disuse and disvaluation. What a love's labor repaid it ought to prove for one of our modern masters of orchestration like Richard Strauss or Weingartner, or even Mottl or Levi, to retouch with *pictacvoll* brush the orchestral canvases of Schumann!

The program for the next symphony evening promises the Gluck "Iphigenia" Overture, a symphony by Dittersdorf; Tchaikowsky's "Capriccio Italian," and Mendelssohn's A major Symphony.

About Henry Marteau's third and last concert I should not say anything, for coal is not so cheap at present at Newcastle that I could afford to carry it to New York, where so much has been written of late years about the young French violinist. But I want to mention his program, which consisted exclusively of modern French works, all of them so far unknown here except Saint-Saëns' op. 61, B minor Violin Concerto, and all of them, again with the exception of the last named and most important of the compositions upon the program, dedicated to the concert giver. The latter fact, proudly promulgated upon the preliminary programs, was not reiterated upon the house bills of the evening, and I don't see in how far it can affect the value of either the compositions or the interpreter thereof.

The largest of the novelties was also the comparatively most satisfactory one. The D minor Violin Concerto by Th. Dubois is a refined more than a muscular work, which in style therefore is well suited to the display of the best qualities of the performer, to whom it is dedicated. The thematic invention is rather short breathed and not over original, but it is pleasing and of sufficient pregnancy to permit of a treatment which for a Frenchman is symphonic to a degree worthy of esteem. I also noticed with gusto some novel and recherché harmonies and beauties in the orchestral tutti episodes and accompaniments. A cadenza in the final movement is effective, as well as very difficult, and was especially well performed by Marteau.

Of the group of smaller pieces Gounod's "Vision de Jeanne d'Arc" and Massenet's D minor Entr'acte from "Les Erynnies" are very sugar-watery and so near alike in their mucilaginous sweetness of character that they should not have been placed upon the program in immediate succession. On the other hand, I liked and found very interesting a G minor Rhapsody for violin and orchestra, by the late P. Lacombe, one of those French composers who are not yet sufficiently well known and appreciated out of their native country. The rhapsody is more Norwegian than French, or even Hungarian, in character and invention, as well as harmonic devices, the syncopated rhythms in places alone reminding one of the music of the puszta. The performance of this interesting and genial (in the English, not in the German sense of the adjective) work brought Marteau a hearty double recall.

It is not infrequently the ambition of operatic singers to gain laurels also upon the concert platform, and curiously enough this happens with success more often than vice versa, viz., that concert singers achieve renown upon the operatic boards. There are also such to whom glory is denied upon either of the two, and among these I must enumerate Thea Redwitz, who gave a song recital at Bechstein Hall and who figures among the Royal Opera House personnel, without being given any too frequent opportunities for the display of her vocal and histrionic abilities. In fact, I have never yet had the pleasure of seeing her upon the boards, and yet, saying seeing advisedly, it must be a pleasure, for Miss or M^{rs}. (?) Redwitz

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presents a decidedly comely stage appearance even upon the concert platform. I am inclined, however, to judge by the latter efforts, to be somewhat skeptical with regard to the pleasure afforded by the lady's singing. Her voice is not as beautiful as the neck, throat and mouth from which it is produced, nor is the intonation always as faultlessly clean. Moreover, I could not discover any very pleasing musical qualities in the delivery or display of temperament in the interpretation of the songs upon the program, which was an entirely modern one, and upon it the names of aristocratic composers predominated, for I counted no less than four sons, viz., von Fielitz, von Liliencron, von Chelius and von Pirani, and besides these four barons, a real count, Philipp Graf zu Eulenburg, capped the climax of titles. Too bad that a count is of no more account as a composer than Count Eulenburg, who, however, is known to be an excellent diplomat. Among these titled composers poor Peter Tschaiakowsky and the equally unaristocratic Richard Strauss of course proved giants among pigmies.

The Grand Ducal Court pianist Alfred Sormann is a pianist of a quiet but solid reputation, and he deserves it. I can imagine that at home or in his circle of friends he plays mightily well and very enjoyably, but as soon as he is out on the concert platform one can notice that he is ill at ease, and as soon as technical difficulties are in sight he begins to grow nervous and cannot do them or himself justice. Of course he takes refuge in the loud pedal, and everything grows more or less blurred. He performed the D minor Piano Toccata of Bach and the op. 109 E major Sonata of Beethoven, which is very much in vogue just now, with some breadth and nobility of conception, albeit the technic in the prestissimo movement of the sonata was not technically beyond cavil. This was also the case in the octave episode from the Capriccio of E. E. Taubert's B major Suite, op. 58, which graceful and valuable work of the Berlin music critic of the *Post* was otherwise performed with nice taste and good effect.

The artistic union of the betrothed young couple Miss Rose Ettinger, the pretty American soprano, and Francis Braun, the English baritone and son of Marie Brema, was made apparent in a joint concert they gave at the Beethoven Hall with the assistance of the Philharmonic Orchestra, under the direction of Mr. Rebeck.

About Mr. Braun and his big, burly, but somewhat bellying, baritone I wrote at length in a previous budget. Miss Rose Ettinger has received columns of praise in these letters when she sang here during the past two or three seasons. There would be little need therefore to say anything more about this concert than merely to state that it took place before a large as well as appreciative audience and proved a rousing success, especially for the fair and better half of the concertizing couple. But I want to state further, and lay stress upon the fact, that Miss Ettinger has improved much in both quality and quantity of tone, and, be it the effect of good tuition or the influence of love, or both combined, has gained in depth and expression to a degree which is surprising in the owner of one of those crystalline, bird-like, pure soprano voices. This fact struck me particularly in her delivery of the recitative from "Sonnambula," while the difficult aria "Care campagno" was sung with rare purity of tone quality and unimpeachable cleanliness of technical reproduction. Of course our lovely young countrywoman was applauded to the echo and thrice encored.

Of the first Joachim Quartet evening and the second Ansgorge piano recital I can speak only from hearsay, as with the mass and rush of concerts neither Mr. Biggerstaff nor myself could attend them.

The Joachim Quartet soirée was, as has been the case now for years, completely sold out by subscription. The opening

program brought three string quartets, one each from the three classical chamber music creators, and in the usual order. Haydn was represented with his F minor, Mozart with his E flat and Beethoven with the F major Quartet from op. 59. Nothing new can or need be said about the performance of these standard works by Berlin's standard string quartet organization.

In Ansgorge's second program several novelties deserve mention, among them the op. 5 Sonata, by Constantin Buerge, a composer who is living in Berlin at this very day, but seems nearly forgotten, despite the fact that Kiel once declared him the most talented of all his pupils. I want to call attention to this work, which, I am told, is one of very high merit. Ansgorge's own ballad I can also recommend to pianistically and musically well advanced performers, but of Novacek's two concert caprices (prelude and toccata), report has it that it is "not of the worst kind," and that it is "astonishing how so good a musician and pianist of taste like Ansgorge would ever have selected them for public performance."

Last night we had the second Nikisch Philharmonic concert, with one of the most heterogeneous and ill-balanced of all programs I have seen for a long time. The first and by far smaller section consisted of the ultra-naïve symphony in C major by Carl von Dittersdorf, the centenary of whose death at Vienna occurred just now. This is a palpable excuse for presenting a work which otherwise has only a historical, but very little musical interest. If I except the opening fugue of the final movement, there is nothing at all in this symphony which has real merit, and the coupling of Dittersdorf's name with that of his contemporaries, the geniuses Haydn and Mozart, seems absurd.

Next came Adolar's short aria, "Wehen mir Luefte Ruh," from Weber's "Euryanthe," which fragment is not at all well adapted for concert performance, and which Ernst Kraus, from the Royal Opera, sang with his naturally robust tenor voice, and with the faults of exaggerated diction and forcing his voice out of pitch in the upper register, which you know and have heard him commit also in New York. Kraus has naturally a good and sonorous vocal organ, but he has not learned how to use it scientifically, and his shouting will land him where it has stranded so many other Naturseenger, entirely without voice in a very few years.

Schubert's lovely second "Rosamunde" entr'acte gave the Philharmonic woodwind a chance to display its most entrancing qualities of tonal beauty. But the simple, coy tenderness of Schubert's natural musical inspiration does not need, and in fact is not well adapted to, the dissecting, discriminating searchlight style of reading which Nikisch employed.

These very qualities, however, made the reproduction of Liszt's "Faust" Symphony the greatest and most fascinating one I ever heard of this fantastic and picturesque, but not gigantic work, which formed the preponderating portion of the program and so strong a contrast to the naïve opening.

Of all those who have hitherto attempted to set music to Goethe's "Faust," the only one who has succeeded in giving to the world a work worthy to be mentioned in connection with the drama is Wagner, whose "Faust" overture remains the only contribution which has the greatness of the character it means to portray. Liszt brought to his work, the greatest one in my estimation he has written, an ambition which carried him to a higher flight of fancy than he ever achieved before or after. But his was, after all, only a talent, and not one of fruitful or fulminating inventive power, while it takes a genius to translate into another art the work of another genius. Can it be done at all? Can such characters as Faust, Gretchen and Mephistopheles be portrayed in music without the assistance of the spoken word? Here again we stand at the problem called program music, which it is useless to discuss, because it cannot be solved. Certainly Liszt, with all the care and rarest of skill in thematic treat-

ment and orchestral coloring he displays in his "Faust" Symphony, did not realize what he attempted to do, and it seems very much like a meek confession and recognition of this fact, when, at the close of his instrumental chef-d'œuvre, he calls in the assistance of a male chorus and a tenor to express in Goethe's words what Liszt's music failed to describe: the redemption of man's soul through "the eternal in woman which draws us upward."

Nevertheless, Liszt's "Faust" Symphony is an almost fascinatingly interesting work, and I gladly confess that it never before impressed me so deeply and intensely as it did in Nikisch's intellectual reading, and in a performance which, despite the enormous technical and rhythmical difficulties of the score, was one of the most perfect an orchestra so far ever produced. It also kept the vast audience spellbound, and it speaks volumes for the listeners as well as the performers that at the close of so complicated, lengthy and tiring a work, the audience would not disperse before it had thrice recalled the conductor.

I could not finish the evening better and attain a stronger musical antidote against the insinuations of the "Faust" Symphony than by a journey to the Royal Opera House, where the greatest music drama we so far possess, the high song of love, Wagner's "Tristan and Isolde," was given on that same night, with Lilli Lehmann in the cast. You may, and some of you surely will, remember her Isolde, with Niemann as Tristan, under Anton Seidl's direction at the Metropolitan Opera House, which was the first production of the work New York had ever seen. Since then more than a decade has passed over the Lilli's head, and it has not left her vocal organ without traces of the "tooth of time." Historically she was never a very ideal Isolde, for, do what she may, she remained always Lilli Lehmann and not Wagner's all-forgetting, impassioned heroine. Therefore also her impersonation in the tempestuous final scenes of the first, and the intoxicating opening scenes of the second act always remained far from the character as represented by so fervent an artist as Rosa Sucher. But the Lilli's vocal art reigned supreme in other episodes, and nowhere more tellingly and more touchingly than in the "Liebestod," which she still sings as nobody else I can think of has sung or can sing it. She did so also last night and melted my heart, which does not frequently beat in sympathy with hers.

Gruening as Tristan was surprisingly forceful and heroic. Although he too forced his voice at moments until it deviated a point or two upward from the right pitch, he held out manfully to the last. Exceptionally fine was Hoffman as Kurwenal, and the Royal Orchestra, under Dr. Muck's direction, gave unalloyed pleasure. Thus the final act of "Tristan" wound up a rich musical week for me in so satisfactory a manner as I had not dreamed of at its inauspicious opening night.

Manager Hermann Wolff tells me of the definite decision of the Berlin Philharmonic Orchestra to participate in the opening proceedings of next year's Paris Exposition. Of course Arthur Nikisch will conduct, and the artistic mise-en-scène will be in the hands of Colonne, who took an active part also in the first trip to Paris of the Berlin Philharmonic Orchestra.

The American operatic artist Thea Dorré will begin tomorrow a guesting tournee through Germany. Her success at the Theater des Westens in "Carmen," "Trovatore" and "Cavalleria Rusticana" I reported at the time. In the latter opera she will appear as Santuzza in a performance at Elberfeld, which is to be conducted by Mascagni, who is now traveling in Germany with a Milan orchestra of ninety performers, consisting for the greater part of musicians from the Scala Opera House. The Berlin concert of Mascagni will take place at the Philharmonic on November 9, and will have the following program: "Tell" Overture, Rossini; Pathetic Symphony, Tschaiakowsky;



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Symphonic Prelude to the opera "Iris," Mascagni; the "Traumerei" of Schumann, and the Scherzo from the E flat Quartet of Cherubini, performed by the string orchestra; "Tannhäuser" Overture, Wagner.

* * *

The change of the time table issued on October 1, and by which the North-South Express now leaves Berlin for Leipsic at 10:15 P. M., deprives Mr. Nikisch of his former chance of taking a supper after his conducting of the Philharmonic concerts and before returning from Berlin to Leipsic. There is nothing, however, like a careful impresario. Manager Wolff has now arranged with the Palace Car Company (such as it is in Germany) to have a supper ready for the hungry conductor just as soon as he enters his compartment. The menu after the fatigues of the "Faust" Symphony last night consisted of oysters on the half shell, consommé en tasse, Ostend lobster broiled à la Newburg, Tournedos à la Rossini, water ices, fruit, butter and cheese, café noir. By the time (andante comodo) this opulent supper will have been consumed, Mr. Nikisch probably was nearer to Leipsic than Berlin, let us say about Bitterfeld.

* * *

Berlin will soon have no lack of Bärenhauters. Siegfried Wagner's will be given at the Royal Opera House in December, and now the Theater des Westens promises the première of Arnold Mendelssohn's opera upon the same subject (text by Hermann Wette) for the same month.

* * *

Among the callers at THE MUSICAL COURIER office were Richard Byron Overstreet, from Indianapolis, a vocal pupil of Professor Blume, and his cousin, Miss Corneille Overstreet, from Cincinnati, a former pupil of Signor Gorno, who wants to continue her pianistic studies here; Mr. and Mrs. Alfred George Eldridge, the latter and better half of which artistic couple is still in search of a vocal teacher, while her spouse has espoused Boise for composition and Barth for piano lessons; Miss Kathleen Bruckshaw, the eminent young English pianist, who will settle down in Berlin; Mrs. Bennett Rollin Wheeler, from Topeka, and her young daughter, Eleanor, the latter a promising student of the piano.

O. F.

Berlin Music Notes.

IN Beethoven Hall Tuesday evening Anna Haastere-Zinkeisen gave her second concert, a piano recital, before a good-sized and friendly disposed audience. The lady played with considerable freedom in style and technique, and, at times, with an agreeable nicety of tone and shading, but in the forte passages the tone was often hard and unpleasant. Thus, in the Beethoven Sonata, in C major, op. 53, there was much to admire and disapprove of at the same time, the general impression being that in the broader moments of the Sonata she was unequal to the physical and psychical demands made upon her.

* * *

In the Hotel de Rome on the same evening Harriet Meyjes, contralto, concertized with the assistance of Marie Hellstern, pianist. Miss Meyjes has a large, rather sympathetic voice, which is not well placed, and which has too much of the tremolo; her enunciation is not good and the last group of songs, which it was my misfortune to hear, was illy chosen, particularly the one of Bruneau, entitled "L'Heureux Vagabond." Miss Hellstern played selections from Schumann and Liszt.

* * *

The first of three concerts on hand Wednesday night was in Bechstein Hall, and Marie Nechanitzky, mezzo-soprano, and Fritz Aranyi, violinist, professor at the National Conservatory in Budapest, were the participants. The limited space of time enabled me to hear the violinist only in the Mozart F major Sonata for violin and piano, the performance of which did not impress me, either by any remarkable purity of tone or charm or simplicity of style; in fact, it was rather academical. Miss Nechanitzky has a faulty, labored way of singing that is very painful and disagreeable to hear; the breath control is bad, and in the upper register the voice sounds strained. Very naturally her interpreta-

tions of Brahms' "Die Mainacht" and Schumann's "Intermezzo" and "Widmung" were not artistic ones.

* * *

The concert in the Hotel de Rome, which was a great improvement on the first one, was given by Paula Wohlgemuth, soprano, assisted by Johannes Schäffer, violinist. Miss Wohlgemuth has a clear, rich voice, which is finely schooled, and which she uses with artistic skill. Schubert's "Liebesbotschaft" and Brahms' "Komm' bald" and "Vergeliches Ständchen" were among the number of songs which she gave so delightfully. The violinist, Mr. Schäffer, came in for a liberal share of honors, meeting with considerable success in his performance of the Wagner-Wilhelmj album leaf, and a Brahms-Joachim Hungarian Dance.

* * *

Eugenie Zeiz, a coloratura singer of no great attainments, and Hermann Morgenroth, pianist, comprised the talent of the third concert I heard that night at the Singakademie. Miss Zeiz has a very high voice, singing E above high C, but it is very thin and nasal in the middle register and frosty in the upper regions. She sang the "Air du Mysoli" of David, but there was much lacking in the coloratura work, and the tremolo was disagreeably prominent. Mr. Morgenroth played the Liszt A flat major Nocturne quite musically, but pounded out the "Funeral March" by the same composer in an outrageous fashion.

* * *

Among the students who have come over from America to enjoy the musical advantages of Berlin and profit by a season's study of harmony and composition under O. B. Boise's efficient guidance are Miss Jean Wakeman, of Minneapolis; Franklin Kruger, of St. Paul; Ernest Quinn, of San Francisco, and Alfred Eldridge, of Norfolk, Va.

FR. BIGGERSTAFF.

Miss Grace Gardner.

MISS GRACE GARDNER was born near Cincinnati, and received her early education there. She was blessed with a rare voice, and showed exceptional talent for music. With the best voice builders in Cincinnati she studied several years, and when she made her first appearance as a singer received appreciative notices in the newspapers.

She was urged to go abroad to complete her musical education, and thither she went, her objective point being Berlin, where the celebrated Schmidt was at that time one of the foremost teachers. With him she had just begun a course of instruction when the cholera epidemic became so deadly that refugees by the thousands fled from the city. Schmidt and his family hurried to Italy, and his pupil followed as soon as possible. Miss Gardner remained in the "land of song" more than two years, studying diligently with Schmidt and others, and making sure and rapid progress in her art. Then she went to London and became a pupil of Georg Henschel, who became deeply interested in her development.

By this time she was already a finished singer, and whenever she appeared in concerts or musicales won the plaudits of the critics and charmed her hearers. Henschel bestowed upon her a graceful eulogium when he declared: "You sing some of my songs as well as my wife sings them!" It is doubtful if he ever paid any other singer such a compliment.

Miss Gardner determined to take advantage of her presence in London to ground herself in the principles of the famous Behnke method, being anxious to equip herself for teaching. In connection with this method a thoughtful student has written: "The fact is often lost sight of that the science of voice production and the art of singing, although inseparably connected, are two distinct things. No amount of artistic refinement of style can make up for the want of knowledge of how to properly produce the voice, and until that secret is mastered the vocalist is but an empirical player upon an instrument of which the most valuable qualities are unknown to him."

Miss Gardner is the only teacher in New York who is an exponent of the Behnke method, which she regards as incomparable. She has been very successful in repairing worn voices, this being her specialty. Some of the results she has accomplished are indeed astonishing. In her studio, No. 40 West Twenty-fifth street, this conscientious and really scientific voice builder is doing good

work. She has saved voices which, it was believed, were irretrievably ruined. While devoting much of her time to teaching Miss Gardner does considerable concert work. Her voice is a genuine dramatic soprano of exceptional compass and power, and her vocalization is artistic. She always sings with ease and correct taste.

Below are some of the press notices she has recently received:

Miss Grace Gardner, of New York city, the accomplished daughter of Judge and Mrs. Gardner, of Hillsboro, Ohio, is an honor to Ohio, the State of her nativity. When it was announced that she would give a concert in the Presbyterian Church at Washington C. H., on Tuesday evening, August 29, a treat was anticipated, and there was no disappointment when the audience listened to the glorious program that had been prepared for it.—Cincinnati Commercial Tribune.

Miss Grace Gardner, of New York city, formerly of Hillsboro, Ohio, captured and completely carried away, Tuesday night, the largest audience that has greeted a singer in this city during recent years. Before the first number was finished Miss Gardner had her hearers in full sympathy, and from that on until the close of the concert awakened constantly increasing enthusiasm, which at times could not find adequate expression. The chief triumph of the evening was Mendelssohn's "Hear Ye Israel," from "The Elijah," in the rendition of which competent critics pronounce Miss Gardner unsurpassed by any vocalist now before the public.—Cincinnati Enquirer.

Josef Weiss' Recital.

IN the few recitals Josef Weiss gave in New York last season he was heard almost entirely in Brahms' works and his own compositions. The critics classified him as an intellectual pianist of good equipment, whose playing of the recondite works of Brahms was highly interesting. And they passed a lenient, if not altogether favorable, judgment upon such of his own compositions as he played. In a recital Mr. Weiss gave last Wednesday night in Knabe Hall he showed an ability to play other works than those of Brahms and himself. The program, which follows, is, as may be seen at a glance, an exacting one for any pianist:

Variations on a Theme from Paganini.....Brahms
Lebenswogen.....Weiss
Frühlingsahnung.....Weiss
Sturmmarsh.....Weiss
Sonata (in one movement).....Liszt
Tannhäuser Overture.....Wagner-Liszt
Don Juan Fantaisie.....Mozart-Liszt
American National March.....Weiss

This succession of display pieces, which Mr. Weiss rattled off with a brilliancy that astonished the audience, made exacting demands upon the performer's endurance, and tested his virtuosity, affording him, however, no opportunity to show the poetic side of his nature. He played the Brahms Variations excellently. Of the group of three original pieces "Lebenswogen" is the best, being both original and strong. In the other two, however, these qualities are not conspicuous. That Weiss is a capital Liszt player was proved by his performance of the "Don Juan" Fantaisie and the "Tannhäuser" Overture.

It is the intention of Mr. Weiss to give a series of recitals this winter in Knabe Hall, and he promises varied and interesting programs.

Manager Young's First Concert at the Metropolitan Opera House.

Charles L. Young has finally completed his arrangements for the series of concerts under his management at the Metropolitan Opera House. The first will take place next Sunday evening, when Madame Nevada will make her first appearance, and will have the assistance of Alberti, baritone; Mme. Rosa Linde, contralto; Anna E. Otten, violinist, and Thuel Burnham, pianist, and the Metropolitan Orchestra. The artists assisting Madame Nevada at the succeeding concerts are not yet announced, though it is known that Miss Clara Kalisher, contralto, will be on the program of the second concert. Miss Kalisher and Alberti, it is understood, will accompany Nevada on her American tour.

Mrs. James Pedersen, 228 West Twenty-fourth street, New York, corresponding secretary of the National Federation of Musical Clubs, has returned from Europe and has resumed her official work, which during her absence was conducted by Mrs. John Elliot Curran, of Englewood, N. J.



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His technic justifies the reputation that preceded him. His technic is fluent, sure, eminently modern.—*Boston Journal*, Nov. 5.

He made a marked impression, and was applauded and recalled with immense enthusiasm.—*Boston Herald*, Nov. 5.

He evidently is a young artist of high attainments and he certainly pleased his auditors, who showered him with applause at the close of his performance.—*Boston Globe*, Nov. 5.

Rubinstein's Concerto No. 4 had for its exponent Mr. Mark Hambourg. His performance of the Concerto was masterly—such virility of style and perfection of finger work eliciting the hearty applause of the audience, who recalled him again and again.—*Boston Courier*, Nov. 5.

MR. HAMBOURG USES THE KNABE PIANO ON HIS TOUR.

WILLIAM R. CHAPMAN

Interviewed.

Maine Festivals and Richard Burmeister.

WILLIAM R. CHAPMAN, the well-known director, has just returned to the city, after conducting the Maine festivals, and was seen at his rooms in the Waldorf-Astoria by a representative of THE MUSICAL COURIER.

"I am glad to be back in New York again," said Mr. Chapman, "to take up my work here. There is no place quite like New York, although we have some fine musical people and great enthusiasm and interest down East. You can get no idea from hearsay of the greatness and enthusiasm of the Maine festivals; chorus, orchestra, artists and audience all rivaling each other in their desire to make the festival the immense success that it surely was."

"How is it, Mr. Chapman, that you bring together all these singers, and with a few hours' rehearsal produce such oratorios?"

"Well," said Mr. Chapman, "it seems remarkable when you consider the difficulty of the oratorios, operatic numbers and the immense amount of work that must be done, but our choruses have worked and studied faithfully. They have rehearsed weekly with their local conductors, who have taught them and given them an idea of the work. Then I have visited them several times during the year, conducting frequently in Bangor and Portland, keeping in touch with the conductors, and as a result they know me and my interpretations of the works, and when they come together with the orchestra it is an easy matter, for they all keep their eyes on me and sing, so I can lead them through the difficulties. Those who were most critical in the audience were surprised and delighted at the effect produced, as if by a trained quartet of voices, so perfect in unity of tone and attack. All were working with me and were in earnest."

"There is an inspiration and enthusiasm in the very spirit of rivalry between choruses to excel each other in their singing. Indeed I am proud of them, and I only echo what was said to me by many listeners: 'Sembrich is great; your soloists are all fine; but the chorus is wonderful.'"

"How about the orchestra, Mr. Chapman. Is it true that they are Maine men, and have had little experience in ensemble playing?"

"Well, now, I will say right here that I am prouder of the orchestra than of the chorus, for they have had less opportunity to study together. The orchestra is composed of men from Maine and New Hampshire, with the exception of horns, bassoon, first oboe and tympani, which I engage in Boston. When you consider that they only play together twice during the year and have only about a dozen rehearsals before the festival, it is to me simply marvelous that they are able to play such difficult works as the Tschai-kowsky "Symphony Pathétique," the "Carnival Romain," Berlioz; "The Merry Wives of Windsor" overture and others of like character, and to accompany such artists as Madame Sembrich and Burmeister in their difficult numbers. The piano concerto was indeed new business to most of them, who had never accompanied such work, and that they did so in a manner not only satisfactory but gratifying to Herr Burmeister speaks volumes in their praise."

"* * * The player was so pleased with the instrument on which he played and his cordial reception by his appreciative listeners that he was favorably disposed to the native orchestra, which had been so skillfully directed by Mr. Chapman, and wrote to the conductor, expressing his delight and surprise at the attack with which you and your boys began and carried through this beautiful work, which exacts the greatest difficulties as to rhythm and orchestral intonation. The orchestra is to be congratulated for having been trained by you, the American con-

ductor of whom not only his State, but the whole country, is proud, and I wish to extend to you my best wishes for further great successes of the Maine Symphony Orchestra."

"Do you consider the future of the festival assured?"

"I do, and believe that the next year will prove that we have bought our experience in handling the festival, and that we can and will run it on a sound financial as well as musical basis. We may not, probably will not, have as many stars as this year, but we shall have some fine solo artists and push forward the glorious work of our chorus and orchestra, which the people of the State duly appreciate and are proud of. I am happy to think I have been able to place such a standard and establish such a festival in my native State as I believe to-day is established, and I



WILLIAM R. CHAPMAN.

trust it may continue to grow and improve. In both Portland and Bangor excellent organizations have been formed, and the members of the committees are all enthusiastic workers, who will stand by the progress and growth of this festival, of which their cities are so proud."

"What are your plans for the winter, Mr. Chapman?"

"I shall resume my work with the Rubinstein and Apollo clubs, continuing to give the same high grade concerts with these delightful and well-known organizations as I have already placed them among the musical events of the city. I shall give a series of concerts in other cities that I will announce later, and am considering negotiations to conduct festivals in the West and South. I shall also keep in touch with my Maine work, which will go on all over the State, under local conductors, the same as the past year. I shall probably visit there about once a month, but New York will be my headquarters for the winter, and my permanent address will be at the Waldorf-Astoria."

New York String Quartet.

The New York String Quartet announces a series of three recitals at Knabe Hall on Thursday evenings of December 7, January 18 and February 15. At the first of these concerts the assistant artist will be Constantin Von Sternberg, the eminent pianist; and on January 18 Mark Hambourg, the young Slav pianist, will play with the quartet. On February 15, the third concert of the series, another prominent artist, whose name will be announced later and who is now being negotiated for, will play.

Lovely Costumes for Emma Nevada.

CHEZ FELIX.

WHENEVER this dainty and bird-like prima donna is complimented upon an unusually charming toilet she invariably returns with one of her sweetest smiles, "Grâce à Felix."

While in Paris her dresses for all occasions are usually made by this celebrated house. On the occasion of her return to her native land after an absence of a couple of years the best in Paris must be had naturally. The consultations were usually long and serious. Many were the fine albums examined, the boxes of secret treasure unearthed and the new designs submitted.

For this is one essential upon which the little lady insists—originality. One may never find duplicated any one of the delicious creations for which she is noted.

In general Emma Nevada's "style" in dressing is "enfantin," delicate—fine, soft, clinging materials; delicate shades, naïf effects of ribbon, bow, sash, waist, finish and shoulder fall. Lace is a great favorite with her, also fine, narrow borderings of fur or passementerie, puffy fronts also, and slanting attachments of corsage line. Nothing rigid, you see; all soft and sweet and baby-like, just like this one of the sweetest of women.

Her bonnets are always dreams of chic correctness, but somehow have their own soft way of nestling over her hair and face, as a finish to the toilette, not as a covering for the head.

She wears very few jewels at home, although her assortment is one of the finest. Shoes and slippers are a study, however, and the tiny hand is always immaculately gloved.

At Felix's there is a special salon, brilliantly illuminated, set apart for the exhibition of finished costumes. Here among the rich creations for the coming season were recently seen several just out of the atelier for the little sage-brush nightingale.

Some half dozen were of a nature sure to please the eyes and the taste of the many friends and admirers who will be privileged to see them throughout the States this winter.

The colors—scarcely colors, so delicate the nuances, so faint the suggestions of anything definite—were of the families of pink, blue, white and mauve and a lovely red and brown of fall leaf suggestion, which will be the favorite with many.

The first three are beaded in small stones, not heavily, as are some rich dresses, but lightly strewn, as stars in the sky in twilight or dew on the grass after the sun has risen. The white is delicate as gossamer, not satin, but a fine silk, almost crêpe, appliquéd in lace designs. The full front passes somewhat to the side, and the "cachet" is given by a long, full sash or girdle of the same falling to the feet, the ends adorably appliquéd. The décolleté is charming; the sleeves—there are none! Three lines of white stones. "Only that and nothing more!"

The pink is "tout a fait feuille de rose" as to tinting. Of the same soft tissue it is covered, partially, in lace in the form of tabs or aprons of graceful design, hanging between the points the prettiest little surprises of lace needles. The full corsage front fastens quite over to the side, and over the right corner of the décolleté is a knot of 5 inch wide velvet, the ends falling to the mid length of the skirt all studded with the stones scattered through the lace. The effect will be extremely pleasing to the eye.

The blue costume is somewhat more solid. The color is steel blue and blue stones take the place of white. The double skirt meeting at the side is clasped the entire length by pretty button buckles in the prevailing tone, a tiny morsel of the chiffon being passed through the centre of each one. This likewise has a lace drape, the corsage being a bolero effect over full front of the crêpe. Through the centre of the sleeves their entire length, on the outside of the arm, lies a line of blue beads in form of insertion. The effect when on the wearer will be delicious. A narrow band of brown fur borders the whole, the neck,

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bolero, the opening of the overskirt and the bottom of the skirt.

The mauve skirt is not mauve, but assorted with mauve tints, and in such an ingenious manner. Over the silk groundwork of light blue falls a delicate chiffon of pale pink mauve, giving to the fold or border the tint of a morning glory petal in that nuance. This is but the foundation skirt. Over this falls an overdress of Empire silk, in which that same peculiar rose mauve is reproduced in the bouquets, which are scattered over cream ground.

But it is the red and brown so-called "travelling dress" that will give service and satisfaction. It is so firm and solid, hangs so beautifully, has such a small, fine waist, such perfect sleeves, such well fitting shoulders and collar! The red sleeves, the bottom of the skirt and the back are richly braided in brown soutache. Over the chest is a shield-shaped plastron in brown braiding, studded and bordered by graduated chenille dots of the color of the cloth. The whole is bordered in brown fur bands.

Of course, the chic of this costume lies in the peculiar tints of brown and red and their arrangement. Success could not be more complete than in this case.

All these costumes have hats and toques to match. It is as well to leave those to the imagination and to the eyes of the readers who will ere long also be hearers.

Of course all this has nothing to do with music, or with the marvelous voice of this prima donna. But so much has been said, is being said and will be said about all that that I thought one little letter about the wings of the butterfly might be permitted, in so serious a musical journal as this. Especially so when, as in this case, everything worn bears the taste and judgment of the wearer, and so, in a sense, indicates the character of the fair singer. So I send it along with godspeed and good speed for the best success of an American, an artist, a rarely gifted person, and one of the best as well as one of the most charming women it has been my fortune to meet in Europe.

HELENE DE PARIS.

The Carl Organ Recitals.

NEXT Tuesday afternoon, November 14, at 4 o'clock, Mr. Carl will begin the annual autumnal series of free organ recitals in the "Old First" Presbyterian Church, Fifth avenue and Twelfth street, New York.

The program will include the first metropolitan performance of the Pfingsten Organ Concerto, by Carl August Fisher; a new Toccata, by Joseph Callaerts; a Cantilena (new), by Thomas Haigh; the "Marche Heroique de Jeanne d'Arc," Dubois; Praeludium and Fugue in C minor, J. S. Bach, and an "Etude dans le style ancien," by Eugene de Bricqueville, for pedals alone. Mr. Carl will be assisted by Miss Effie Stewart, soprano, and Francis Rogers, baritone, lately of London. No tickets are required for admission to these recitals, and the entire series will be given on successive Tuesday afternoons.

Two Strong Combinations.

Two of the combinations under Charles L. Young's management, the New York Ladies' Trio and the Ideal Entertainers, are now rehearsing in New York preparatory to entering upon their tours. The Trio is to be composed of Rossi Gisch, violinist; Flavie Van den Hendé, cellist, and Hilda Newman, pianist. Lilian Carlsmith, contralto, will again this season accompany the Trio. The Ideal Entertainers will appear principally in Southern cities, and the personnel of the organization is Marcella Klock, soprano; Elizabeth MacKinstry, violinist; Aimee Cellarius, pianist; Caroline Conkling, dramatic reader; Helen Cushing, mezzo soprano, and Louis M. Vail, baritone. The bookings for these companies are now being made by Lon B. Williams and B. H. Kemper, two of Mr. Young's traveling representatives.

Burmeister-Petersen.

We have received word from Mrs. Dory Burmeister-Petersen, the pianist, dated Rome, October 24, in which she states that she had that day been received by His Holiness the Pope in private audience, and had played to him for three-quarters of an hour. She states that it was the most beautiful day of her life, and we have no reason to doubt it.

MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Slerrie A. Weaver
Supervisor of Public Schools in Westfield, Mass.]

MUSICAL INSTRUCTION IN THE SCHOOLS.

III.

By GEORGE WHELPTON, BUFFALO.

[Reprinted from the School Journal.]

The defects which I have already noticed, great as they are, sink into insignificance when compared with that of requiring grade teachers to give musical instruction in the public schools. This custom originated in the schools of an Eastern city many years ago, and is encouraged by the leading publishing houses of musical literature to increase the use of their books and charts in the public schools. For no other purpose would publishers support summer schools of music and employ, as teachers, supervisors of music in the public schools of cities where they desire to introduce their books and so-called systems or methods of teaching. This method of teaching appears to be all right in theory, but in practice it is a most dismal failure. It is difficult to oppose because it appeals to the taste of ward politicians and gives them an opportunity to provide for musical friends desirable positions as special teachers of music that interfere but little with other occupations in which they find it advantageous and profitable to engage.

Not that all special teachers are so engaged, but many of them are. Supervisors of music do not, as is generally supposed, teach music in the schools. A few of them do, but the majority do not. They instruct the grade teachers and these teachers are expected to transmit this instruction to the children. This system of teaching by proxy would be productive of good results if these teachers were intelligent musicians, sight readers and singers; but, unfortunately, most of them are not, and are no better able to teach singing, after a lesson from the supervisor, than before. The few of them that are well qualified to teach are often actually hampered by the restrictions of the supervisor, who gives them a certain number of pages, in such text books as I have already described, to teach to their pupils until they receive further instructions from him. What would be said of a school that professed to teach German or French through the grade teachers? To learn these languages the student must come in direct contact with a teacher who can speak them, and to learn to sing a child must come in direct contact with a teacher who can sing. The teacher's ability as a composer, pianist or organist will not help the child—the teacher must be able to give correct examples of tone production and singing for children to imitate.

But, it is argued, it is perfectly natural for children to sing. So it is. It is perfectly natural for them to talk, but how they talk depends entirely upon the examples given them. And so with singing. A teacher who cannot sing cannot teach a child to sing any more than a teacher who cannot talk can teach a child to talk.

Again, it is said that some of the greatest teachers of singing in the world cannot sing a note. That is a mistake. The greatest teachers in the world were great artists before they were great teachers, and this is no less true of singing than of the piano, organ or violin. But what has that to do with teaching music in the public schools? The people who go to those teachers are already artists, and go to them, not for the fundamental principles of music, but for perfection in the highest form of the art of interpretation, expression and execution.

But how is music taught in the public schools? Something like this: The supervisor of music calls the teachers of certain grades together and explains to them how they should teach certain theoretical exercises and studies. He plays upon the piano the melodies and part songs to be practiced, to show how fast they should be sung. As few grade rooms have pianos, and few teachers could remember the tempo, each teacher is provided with a swinging device

called a metronome. They are instructed to set the metronome at certain numbers and the vibrations will indicate the tempo desired. As few teachers have any knowledge of theory, sight reading, rhythm, or singing, we know from experience what the result of their efforts will be.

It is an outrage on justice to oblige teachers who know nothing of music to give instruction in singing in the public schools, and but for their pleadings and my deep sympathy for them this article would never have been written. But if grade teachers object to teaching music, why do they not make their objections known to the superintendent of schools? Because they believe that such a course would be considered an act of insubordination which would make it uncomfortable for them in the schools, even if it did not ultimately result in the loss of their positions. I should not be justified in criticising the various systems of teaching music in the public schools if I did not conscientiously believe that a system could be outlined which would eliminate the defects in the present methods, lead to an increasing interest in music on the part of the pupils and be more satisfactory in its general results. As the most scientific system of teaching music would be a failure in the hands of incompetent teachers, the selection of well qualified teachers is absolutely necessary to the success of any suggestions I may make. Indeed, the proper qualifications of teachers may be considered the most important feature of the method suggested, for without them the method is nothing. Intelligent judgment of the merits of a system of teaching music cannot be passed until the children from the lowest primary grade have reached the high school. If at that time they read music readily, sing correctly and artistically, they have been well taught; if not, they have been the victims of bad methods or incompetent teachers.

(To be continued.)

Alma Powell's Concert.

ASSOCIATION HALL, Brooklyn, was crowded on Tuesday night, October 31, by a host of people who wanted to hear Mrs. Alma Webster Powell, the coloratura singer. This artist was assisted by a number of local musicians and by the baritone M. Boruzak, who recently arrived here, after having studied with Florentine masters. Mr. Boruzak illustrated fine method, and with a large tone-producing voice did justice to some difficult vocal work.

Mrs. Powell sang Erkel's Hungarian Aria and the always welcome Proch Variations, and we say always welcome with the understanding that the variations are sung with artistic discrimination and an intelligent control of their significance both as evidences of a vocal possibility and a musical meaning. Mrs. Powell, with her well-trained organ, schooled under the direction of such an authority as Mme. Anna Lankow, of this city, sang both numbers so effectively that a double encore was bestowed upon her. Mrs. Powell is the lady who, besides cultivating the vocal and musical art, is also studying law at the University of New York. Back of all her studies she has the keen intellectual appetite that is seeking its appeasement in the pursuit of ethics and aesthetics—a combination which not every woman would have either the desire or the requisite patience to cultivate.

Her singing, therefore, is guided by a logical decision to reach the composer's intentions, and her musical studies have been earnest and thorough. Mrs. Powell sings Carmen this afternoon with the American Opera Company at the American Theatre and without rehearsal—something we deprecate as much as Mrs. Powell must, but she no doubt will give to her share of the work such conscientiousness and energy to accomplish a good result as will affect the whole environment. But the Opera Company should rehearse, otherwise it cannot succeed.

Manager Young's Trip.

Manager Charles L. Young has returned from a visit to Chicago and St. Louis. He effected arrangements whereby a number of the singers and instrumentalists whom he controls will visit these cities. Madame Nevada will open the new Odeon Theatre in St. Louis. This is said to be as handsome a playhouse as there is in the West. Mr. Young found much to encourage him on this trip.



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139 KEARNY STREET,
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CURRENT EVENTS.

It was gratifying to find a large audience present at the first chamber music concert given by the Minetti Quartet this season. The quartet consists this season of Giulio Minetti, first violin; Eugene Carlmuller, second violin; Charles Heinsen, viola, and Arthur Weiss, 'cello. These artists play excellently together, and I will defer a detailed criticism until my next letter. The program was as follows:

Quartet in D minor, op. 75, No. 2.....Bazzini
Quartet in G minor, op. 74, No. 3.....Haydn
Quartet in B flat, op. 18, No. 6.....Beethoven

The next concert will take place on November 15 when Otto Bendix, pianist, will assist. There are now 150 subscribers against thirty or forty last season. This speaks volumes for the efficiency of the quartet.

A series of six chamber music concerts, under the direction of Henry Holmes, has been arranged under the auspices of the following clubs: Century Club, Sorosis Club, California Club, Philomath Club, of San Francisco; Ebell Society, of Oakland; Tam and Gam Club, of Berkeley. These concerts will be held at Century Hall on the evenings of November 7 and 21, and December 5 and 12; also on the afternoons of November 28 and December 19. The quartet consists of Henry Holmes, first violin; Hother Wismer, second violin; Armand Solomon, viola; Theodore Mansfeldt, 'cello.

The San Francisco Philharmonic Orchestra, under the direction of James H. Howe, gave its first concert of the second season Thursday evening, October 19, showing marked improvement. Following is the program:

Overture, Rosamunde.....Schubert
Concerto in D minor.....Wieniawski
Bernhard Mollenhauer.
Accompanied by Mrs. W. J. Batchelder.
Aria, Jerusalem (St. Paul).....Mendelssohn
Mrs. Mary Weaver-McCauley, soprano.
Selections from the opera of Martha.....Flotow
Serenade.....Schubert
Berceuse.....Sauret
Elfantanz.....Popper
Bernhard Moellenhauer.
The Sweetest Flower That Blows.....Hawley
Madrigal.....Harris

Slumber Sea.....Chisholm
The Lass With the Delicate Air.....Dr. Arne
Mrs. Mary Weaver-McCauley.
Accompanied by Miss Mabel F. Gordon.
Waltz for Strings.....Volkman
Procession from Meistersinger.....Wagner

Hother Wismer gave a delightful concert at the Sherman-Clay Hall Thursday evening. The program was well chosen and the numbers executed with much skill. Here is the program, which speaks for itself:

Sonata, op. 45 (C minor).....Grieg
(For violin and piano.)
Messrs. Hother Wismer and Fred Maurer.
Song, Adelaide.....Beethoven
Miss Mathilde Wismer.
Violin Concerto No. 8 (Gesangscene).....Spohr
Hother Wismer.
Violin Duo, op. 153, in C major.....Spohr
Messrs. H. Wismer and A. Solomon.

Songs—
Lyrics from Told in the Gate.....Hates
Set to music by G. W. Chadwick.
Sweetheart Thy Lips are Touched With Flame.
Dear Love, When in Thine Arms I Lie.
Mrs. Alfred Abbey.
Violin solo, Two Hungarian Dances.....Brahms-Joachim
Hother Wismer.

Vladimir de Pachmann will play here on the afternoons of December 26, 28 and 29 at the California Theatre.

L. S. Sherman has returned from his European trip, and seems to be glad to be home again. So are his many friends, who rejoice in his healthy looks, which bear witness to the fact that he had a royal time in royal England. He is now busy inaugurating himself in the old routine.

A matter of much importance is a new opera by Dr. H. J. Stewart, which was produced at the Grand Opera House last week. The music is very bright and clever, especially so a choral in the first act, while the libretto is rather weak. The opera made a great success and is drawing packed houses.

Eugene Carlmuller, who conducted the concerts during Ferdinand Stark's absence, is once more concertmaster of the Tivoli orchestra, where he did some excellent work for years.

W. J. McCoy, of Oakland, gave a pupils' recital at his studio recently, when the following program was rendered: For violin and piano—Concerto, E minor, Mendelssohn; Fantaisiestuecke, op. 73, Schumann; "Elegie" (Spohr's introduction), Ernst; Prayer, Block; Sonata, A minor, Händel. Piano solos—Bourrée and Sarabande from French suites, Bach; "Gallathea," Jensen; Polonaise, A flat, Nocturne, F minor, Chopin; Elegie, Rimsky-Korsakoff.

A string orchestra has been organized by Peter C. Allen, in which thirty of our talented society girls will participate. The purpose of this orchestra is to bring out the best music, and further the musical knowledge and facility of its members by benefiting through ensemble playing. There will be two invitation and one paid concert. The orchestra meets every Saturday morning at Sherman-Clay Hall parlors, which have been kindly placed at its disposal by Sherman, Clay & Co., who always encourage movements tended to aid the musical progress of San Francisco. The membership of this orchestra consists now of Miss Jean Hush, of Oakland, concertmaster; Misses Meta Asher, Nannie Van Wyck, Lipscher, Alice Greenbaum, Laura Taylor, Gladys Clement, Alice Chipman, Edna Cadwalader, Howlands, Kate Johnson, Ham, Bauers, Mary Donaldson, Bessie Fuhrer, Ethel and Estelle Bunemann, Mai Moody, Etta Crowe, Elizabeth Ames, Leah Beckhusen, Carol Woolner, Leslie Trowbridge, Anna Hadsell, Mrs. McDonald and Mrs. Van Buskirk.

Miss Flora Bauer, of Portland, who was visiting relatives here, returned last Monday after a pleasant stay in this city, where she made many friends by reason of her intelligent comment on things musical as well as her otherwise able conversational talent.

The San Francisco Conservatory of Music will give a concert at Metropolitan Temple on November 10.

Edward Xavier Rölker gave a successful song recital at Sherman-Clay Hall last Thursday evening, which was well attended, and proved the gentleman's artistic facility, both as a vocalist and teacher. The program was as follows:

La Camelia.....Guglielmo
Der Tod und das Mädchen.....Schubert
Pour la Chanter.....Gounod
The Lass with the Delicate Air.....Arne
Miss Delia E. Griswold.
Elegie.....Massenet
Abendreih'n.....Reinecke
Wenn ich in deine Augen seh'.....Martin
A Little Dutch Garden.....Gottschalk
Miss Harriette Simons.
In Autumn.....Franz
Haidenröslein.....Schubert
Le Soir.....Thomas
Good Morning.....Grieg
Miss Edith Hanks.
Lorelei.....Liszt
Mrs. Pierre Douillet.
Ah mon Fils (from the Prophet).....Meyerbeer
Miss Reine Harden-Hickey.
Variations.....Proch
Miss Harriette Simons.
Wanderschwalbe.....Rubinstein
Quando Cadran.....Toati
The Princess.....Hinrichs
Oriental Song.....Douillet
(By special request.)
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The Tivoli is still packing its house with grand opera, and Avedano, Anna Lichter and E. S. Wauvell

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Mr. and Mrs. Arthur M. Abell.

MR. AND MRS. ARTHUR M. ABELL leave for Europe to-morrow on the Barbarossa via Bremen to Berlin. Mr. Abell is to remain three years in Europe, one year of which is to be spent in study in Paris with Marsick. Mr. Abell will be heard from through these columns.

Ethel Inman's London Successes.

The first London season of Miss Ethel Inman has proved successful beyond all anticipations of that gifted young American pianist. Miss Inman is one of the most ambitious pupils of Rafael Joseffy. On November 7 she gave a recital in Steinway Hall, London, under the direction of N. Vert, which, judging from the list of titled patronesses, must have been a distinct success. The following were the patronesses:

Her Grace the Duchess of Westminster, Georgiana, Marchioness of Downshire; the Marchioness of Tweeddale, the Marchioness of Londonderry, the Dowager Marchioness of Londonderry, the Countess of Albemarle, the Countess of Clanwilliam, the Countess of Cottenham, the Countess of Guildford, the Countess of Oxford, the Countess of Rosse, the Lady Arthur Wellseley, the Lady Arthur Hill, the Lady Langford, Mary, the Lady Trevor; the Lady Paunceforte, the Hon. Mrs. William West, Lady Jeune, Lady Nicholson, Lady Rankin and Lady Faudel Phillips.

Miss Inman was assisted by Denham Price, vocalist; Mme. Henriette Schmidt, solo violin, and S. Liddle, accompanist. The following was the program:

- Piano solos—
Overture Bach-Saint-Saëns
Arietta Glück-Joseffy
Miss Ethel Inman.
- Songs—
Sombre Woods (air from Amadeus) Lully (1684)
(Arranged by A. L.)
Myself When Young Lehmann
Denham Price.
- Piano solos—
Capriccio in B minor Brahms
Kreisleriana, Nos. 1 and 2 Schumann
Widmung Schumann-Liszt
Miss Ethel Inman.
- Violin solos—
Praelud Wagner-Wilhelmj
Czardas Hubay
Mme. Henriette Schmidt.
- Songs—
Sapphische Ode Brahms
Steig' auf geliebter Schatter Brahms
Traun bogen und Pfeil sind gut für den Feind Brahms
Denham Price.
- Piano solos—
Impromptu in F sharp Chopin
Berceuse Chopin
Rhapsodie No. 8 Liszt
Miss Ethel Inman.
- Songs—
The Rose of Killarney Villiers-Stanford
Little Mary Cassidy Somervell
Denham Price.
- Piano and violin, Sonate in D minor Schumann
Miss Ethel Inman and Mme. Henriette Schmidt.

Before returning to America in January next Miss Inman is booked to appear on a number of occasions in the Queen's realm, including some Scotch concert engagements in Edinburgh and Glasgow. The recital given by Miss Inman at Lady Arthur Hill's and her appearance at the Hon. Marcus Hill-Trevor's musicale at the Bachelors' Club were others of her London engagements which proved successful. Her reappearance in the United States will be looked forward to with pleasant anticipation by her many admirers.

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The Gamut Club.

THE Gamut Club, organized a year ago for the study of the intellectual side of music and for the performance of works by the world's famous composers, both ancient and modern, will give "An Evening with the Old Italian Composers" in the chapel of the "Old First" Presbyterian Church, Fifth avenue and Eleventh street, New York, on Saturday evening, November 11, 1899, at 8 o'clock. The club will have the assistance of Mrs. Antonia Savage Sawyer, contralto; Francis Rogers, baritone; Frederick William Ortmann, violinist, and the choir of the "Old First" Church, who will illustrate the works of the early Italian composers.

The same plans adopted by the club and carried on so successfully during the past season will be adhered to during this winter. The Rev. Dr. Howard Duffield will again be the president, and William C. Carl, the distinguished organist, will continue as music director.

On Saturday evenings at 8 o'clock, in the chapel of the "Old First" Presbyterian Church, Fifth avenue and Eleventh street, New York, commencing November 11, and a cordial invitation is extended to the music loving public to avail themselves of the advantages of the club.

The annual fee for membership is \$3, entitling to all privileges of the club.

The subjects for the present season include "An Evening with the Old Italian Composers," "An Evening with the Old French Composers," "Franz Liszt," "Music in Russia," "The Development of Music in America," "Ancient German Music," "Folksongs of Scandinavia," &c.

Among the artists who appeared last season may be mentioned: Sopranos—Miss Kathrin Hilke, Miss Kate Percy Douglas, Miss Fannie Hirsch, Miss Isabelle Roorbach. Contraltos—Mrs. Adele Laeis Baldwin, Mrs. Antonia Savage Sawyer, Mrs. Jennie King Morrison. Tenors—W. Theodore Van Yox, E. Ellsworth Giles, Albert P. Quesnel, Dr. Ion Jackson. Baritone—Heinrich Meyn, Francis Rogers, Andrew Schneider, Henry Parker Robinson, Luther Gail Allen. Pianists—Mrs. Hortense Hibbard-Howard, Miss Jessie Shay, Miss Cecelia Schiller, Miss Florence Traub, Harry Graboff, Madame Lewing. Violinists—Hubert Arnold, Richard Kay, Miss Bertha L. Clark. Accompanists—Mrs. Laura Crawford, Mrs. Florence Buckingham-Joyce, Mrs. Henry Parker Robinson. Organizations—The Woman's String Quartet, of New York, and the choir of the old "Old First" Church, together with numerous illustrations on the organ by Mr. Carl at each meeting.

During the course of the winter two notable evenings were given. One devoted to the "Story of a Symphony," when Dr. Duffield presented a literary interpretation of Beethoven's Fifth Symphony, and the other to "Richard Wagner," by Henry Edward Krehbiel (followed by a reception to Mr. Krehbiel). Both subjects were illustrated by Mr. Carl on the great organ in the "Old First" Church.

Members have the opportunity of inviting several friends as guests at each meeting.

The officers of the Gamut Club are: President, Rev. Dr. Howard Duffield; vice-president, William M. Crane; secretary, Miss Janet Gentle Brown; treasurer, John William Fairchild. Musical director, William C. Carl. Executive

committee—William M. Crane, Daniel Lang and Dr. Hadad. Program committee—Col. C. H. Olmstead, Miss Caroline M. Holmes and Miss Leffingwell.

A Deluge of Songs.

In an unguarded moment Madame Nevada on her arrival in New York was so indiscreet as to tell the reporters that she intended to add new American songs to her repertory, and promised to devote some time to hearing new works of native composers. When she gave the promise her manager, Charles L. Young, who happened to be standing by, warned her that there would come a deluge of new songs, but the unsuspecting prima donna only laughed at the words. Within twenty-four hours her laughter had changed to consternation, for the deluge set in. Songs began to arrive at the Fifth Avenue Hotel by dozens, scores and hundreds, and Madame Nevada's maid was kept busy all day long answering the summons of bell boys bearing the cards of native composers. The pile of songs now received is as high as the piano in her apartments, and the composer-callers are still coming. They come with coon songs and "mother" songs and rag-time songs and every other species of songs, until the great cantatrice in desperation threatens to assume an incognito and escape to some obscure hotel where the persistent native composers will never discover her. Fancy Nevada interpreting a coon song! Imagine one of the world's greatest Amins startling her audience with a rag-time ditty! Picture the peerless Lucia singing a "Wronged Girl" ballad with a jingling waltz refrain! However, out of the conglomeration Nevada says she has discovered several meritorious works, and one of these she may sing at the Metropolitan concert next Sunday night.

Joseph S. Baernstein.

This accomplished basso is enjoying a popularity which is hardly short of phenomenal. During the past month he appeared no less than twenty times. Considering the earliness of the season, it is a notable record. His November bookings bid fair to exceed those of the preceding month. Below are a few of the recent press notices:

Joseph S. Baernstein used his voice with becoming dignity.—World.

Joseph S. Baernstein's singing was the most perfect feature of the performance. His rich, resonant voice gave the requisite nobility and impressiveness to the sustained musical phrases, and his enunciation was absolutely distinct, as it always is.—Concert-Goer.

Joseph S. Baernstein's really fine basso voice was heard to the best advantage in the part, and he earned well merited applause.—New York Times.

Joseph S. Baernstein and Barron Berthald carried off the singing honors of the evening.—New York Journal.

Joseph S. Baernstein gave a really dignified and well sung presentation of the part.—New York Press.

Joseph S. Baernstein possesses a voice which is not only remarkable for its volume, resonance and sonority, but he sings with a fine grasp of musical content and his enunciation is so distinct that you never miss a syllable of what he is saying.—Detroit Journal.

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Castle Square Opera Company.

A RATHER unfinished production of "Carmen" took place at the American Theatre Monday night, due, no doubt, to lack of rehearsals and a cast unsuited to the parts, and chiefly on account of the carelessly drilled orchestra. Mr. Liesegang always achieves excellent results with his choruses, but seldom with his orchestra.

There was a continual struggle between the soloists and the orchestra, and under such conditions no good performance can take place. There may be a goodly number of people in the audience that cannot distinguish between major and minor, but their applause can be no criterion, and if the management of the Castle Square Company wishes to maintain its prestige, some consideration for the musical portion of the audience will have to be taken.

Madame Kronold, who is a good artist, is hardly a satisfactory Carmen, as the music lies below her compass. Her work was conscientious, but the character was not suited to her.

Barron Berthald, by all odds the best tenor of the company, did not do himself justice on Monday night. Harry Luckstone as Escamillo looked well. He has a good voice, which he does not know how to control. He should study scales and the art of breathing. He is musical, but has no musical training.

Miss Hardy sang and acted Michaela very well.

The best number was the quintet in the second act. The chorus throughout was excellent and the opera was staged artistically. Below is the alternating cast for the week:

Don Jose.....	.....Barron Berthald
	.....Reginald Roberts
	.....Clayton Ferguson
Escamillo.....	.....Harry Luckstone
	.....William Mertens
Dancario.....	.....E. N. Knight
Il Remendado..	.....Frank Ranney
Zuniga.....	.....S. P. Veron
Morales.....	.....Percy Walling
Lillas Pastias.....	.....Charles Scribner
Michaela.....	.....Cecile Hardy
	.....Maude Chase
Frasquita... {Marie Matfield
Mercedes... {Bernice Holmes
Selma Kronold
Carmen.....Grace Golden

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Foli's Estate.

The late Signor Foli, the basso, has, we hear, died worth
nearly £10,000. For Madame Rosita Foli he had provided
in his lifetime, by the purchase of an annuity. He has now,
we learn, bequeathed her a pecuniary legacy, the rest of his
money being divided among his brothers and sisters.

He Wants His Own Weimar.

Professor Leschetizky, the teacher of Paderewski, Es-
sipoff, and other great pianists, is about to remove from
Vienna to Wiesbaden. It is, by the way, in this town that
his only opera, "Die Erste Falte," was given in 1881.—Lon-
don Daily News.

Gelder and Gifford.

At a late performance of "The Huguenots" at the Opera
House, of Amsterdam, Fräulein von Gelder received fa-
vorable notices from all the critics for her impersonation of
Valentine. Her voice remained fresh throughout, and dis-
played beautiful klangfarbe in the moments of highest pas-
sion. Her acting as well as her singing showed her perfect
appreciation of the role. At the same performance Electa
Gifford made her debut in Margaret as a coloratura singer,
and displayed astonishing flexibility. The long protracted
trills came out pure and clear. Some slight imperfections,
noticeable on this occasion in her staccato and runs, will

be overcome by larger practice.—Deutsche Wochenblatt, in
Den Niederlanden, October, 1899.

Richard Strauss.

The great orchestra work of Richard Strauss, "Ein
Heldenleben," after its success at Berlin, Cologne and Dus-
seldorf, was given October 19 at Munich, October 20 at
Augsburg, and will continue its progress through the chief
European cities till it reaches New York. An interesting
explanation of the work by Friedrich Rosch, and a descrip-
tive poem by Eberhard König have been published at
Leipzig.

Madame Marchesi's Anniversary.

Madame Marchesi gives on December 5 a grand fête
in honor of the fiftieth year of her professorship. The
festival will be a grand musical and artistic affair. Al-
though, happily for them, almost all of the brightest stars
of her educational firmament are scattered the earth over,
filling brilliant engagements, a few will be present to do
honor to their esteemed teacher. Her daughter Blanche,
fresh from her unique triumphs, will be one of them.

An Interesting Demonstration.

Those who attended the demonstration of the Galin-
Paris-Chevè method of sight singing, which was given
last week by Mr. Luyster, were astonished at the results
accomplished. It was interesting to hear the little children
sing at sight and at random in one, two and three-part
songs and to give notes in any interval in the major,
minor, chromatic and diatonic scales in a compass of two
octaves. This they did with as much ease as other children
sing their nursery tunes, learned by rote. A hymn was to
be sung at sight, and, to show that nothing was pre-
arranged, three numbers were given by the audience, and
the sum of these was taken as the hymn which the children
sang right off at sight. One of the little children then took
down a hymn as it was played, and afterward resung it
from her stenographic notes, and was verified by the
audience.

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by physicians who have treated me. It is peculiar, inasmuch as it comes on periodically every year
about October and lasts for two or three months in spite of all the medicines I take and then goes away
apparently having worn itself out. The symptoms are a sense of distress and heaviness in the chest
amounting to agony at times, and while not exactly a pain, is more distressing even than pain, as all the
time I suffer so my spirits become depressed and my appetite is poor or capricious, and even when I feel
like eating the dread of the agony it will cause keeps me from it. During the spells I usually suffer also
from constipation and flatulence. This year the attack came on earlier than usual (about the middle of
July), and feeling that I could not stand the combination of heat and dyspepsia I looked around for
something that might relieve me. A copy of a pamphlet about Ripans Tablets happened to be brought
to my notice, I thought I would try them, and after taking two or three boxes I find my symptoms much
relieved, and while I still suffer somewhat at times the distress is neither so constant nor so acute, and I
have no doubt that in a few days I shall have entirely recovered. I find the "tablets" form much more
agreeable to take than any liquid and can heartily recommend them to any who suffer from any form of
indigestion or dyspepsia. I am twenty-nine years of age and have been troubled with the symptoms
above described for at least six years at intervals. I am a stenographer and typewriter by profession,
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